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ABSTRACT

The conference proceedings from a symposium held by the Council for Cultural Cooperation were concerned with identifying those European facilities and methods which give the greatest promise of overcoming the problems of sociocultural development and are worthy of further development and study as pilot experiments. Participant countries were asked to describe examples of ongoing projects in monograph form. This information consituted the basis for symposium discussion. Monographs received from Belgium, England and Wales, Finland, France, Germany, Italy, Malta, Scotland, Sweden, and Switzerland are summarized. Commentary on symposium proceedings is organized into four sections: an introduction to sociocultural development in Europe and to the documentation used in this paper; a discussion of present sociocultural development trends and outlooks in relation to the management of socio-cultural facilities; a presentation of selected monographs; and a report of the aims, priorities, and activities of the symposium. A list of participants is appended. A related document is SO 006 641. (KSM)

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MANAGING FACILITIES FOR CULTURAL DEMOCRACY

Symposium on

"Methods of managing socio-cultural facilities to be applied in pilot experiments"

(San Remo, 26 - 29 April 1972)

Council for Cultural Co-operation
Council of Europe
Strasbourg
1973

The Council for Cultural Co-operation was set up by the Committee of Ministers of the Council of Europe on 1 January 1962 to draw up proposals for the cultural policy of the Council of Europe, to co-ordinate and give effect to the overall cultural programme of the organisation and to allocate the resources of the Cultural Fund. It is assisted by three permanent committees of senior officials: for higher education and research, general and technical education and out-of-school education and cultural development respectively. All the member governments of the Council of Europe, together with Greece, Finland, Spain and the Holy See are represented on these bodies (1).

In educational matters, the aim of the Council for Cultural Co-operation (CCC) is to help to create conditions in which the right educational opportunities are available to young Europeans whatever their background or level of academic accomplishment, and to facilitate their adjustment to changing political and social conditions. This entails in particular a greater rationalisation of the complex educational process. Attention is paid to all influences bearing on the acquisition of knowledge, from home television to advanced research; from the organisation of youth centres to the improvement of teacher training. The countries concerned will thereby be able to benefit from the experience of their neighbours in the planning and reform of structures, curricula and methods in all branches of education.

Since 1963 the CCC has been publishing, in English and French, a series of works of general interest entitled "Education in Europe", which record the results of expert studies and intergovernmental investigations conducted within the framework of its programme. A list of these publications will be found at the end of the volume.

Some of the volumes in this series have been published in French by Armand Colin of Paris and in English by Harraps of London.

These works are being supplemented by a series of "companion volumes" of a more specialised nature to which the present study belongs.

General Editor:

The Director of Education and of Cultural and Scientific Affairs, Council of Europe, Strasbourg (France).

The opinions expressed in these studies are not to be regarded as reflecting the policy of individual governments or of the Committee of Ministers of the Council of Europe.

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(1) For complete list, see back of cover.

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PART I

INTRODUCTION TO THE PRELIMINARY DOCUMENTATION

A. Socio-cultural animation in Europe

B. General introduction to documentation

J. A. Simpson

A. SOCIO-CULTURAL DEVELOPMENT (1)

IN EUROPE

A matter of growing concern

In all our countries a small number of people - growing, but still too small, still inadequately supported - are trying to find new ways forward in the field of work known as "socio-cultural animation", - seeking more effective methods and facilities, trying to identify the qualities and skills that make a good animateur, searching for forms of training which will promote these qualities and skills. Over the last few years governments have come to take greater account of this work, as a necessary concomitant of their educational systems, and as a response to certain European socio-cultural problems which emerge each day with new clarity and urgency. Reflecting the interest of national delegations the Cultural Development Programme of the CCC has come to include a substantial element concerned with facilities, methods and training for socio-cultural animation. From committee discussions, studies and working groups it has broadened into one of the projects commissioned under the Programme. It has been reinforced by the research and studies emerging from the Symposium held at Rotterdam in 1970, and it will be further developed by the Symposium at San Remo in 1972 to which this paper serves as an introduction.

What is meant by "socio-cultural animation"? What are the social problems to which it makes a response? Why has it come to take a significant place, alongside work to preserve the cultural heritage, in cultural development programmes nationally and in the framework of the CCC?

Socio-cultural animation means cultural liberation, - an emancipation which is necessary before masses of our peoples can participate in genuine cultural democracy. The long processes of legal and political emancipation have been crowned in the last fifty years by a large measure of economic freedom. Technological productivity, together with fiscal, educational, welfare and social security policies, has greatly enlarged the liberty of our peoples to choose the personal and social activities that go to make up a style of life. The plain facts, are, however, that this enlarged freedom is grossly under-used. Too few people exploit their new potential. The majority confine themselves to a narrow spectrum of experience and expression, rejecting as "not for us" whole areas of satisfaction and fulfilment which are rightly theirs as part of their cultural heritage.

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(1) Throughout this paper the word "animation" is used instead. This word, like "animateur", has not been adopted by correct English speakers, who use "development" and "worker". The former is unsatisfactory because it conceals the factor of active intervention manifest in "animation"; the latter leads to endless linguistic difficulty and confusion.

Background to the problem

It is a heritage in which they do not wish to share - but their wish is governed by attitudes from which they cannot escape without the intervention of the liberating force of socio-cultural animation. Until a time in living memory the socio-cultural heritage was, in very fact, not for them. It was accessible only to those who were favourably placed economically. For the majority there was little room in life, little command of the resources, for any choice of individual style, for the development of more effective and sensitive ways of communication, for the more rewarding forms of social intercourse and diversion, for discernment in matters of food and drink and hospitality, for the more fulfilling kinds of physical recreation, for the pleasures of informed, sustained discussion, for appreciation and creativity in music and literature and the arts, for travel and the discovery of nature and landscape, for the reassurance of participant interest in the direction of the affairs of community, city or society. Exceptional individuals triumphed over circumstances, but a moment's recollection will remind those who can remember that the conditions of our peoples, in their work and in their homes, in 1920 would have made even the thought that they might develop such faculties seem ludicrous. The conditions of 1920 have passed away. The attitudes ingrained by centuries cannot be erased so quickly. Not only were these reaches of experience outside the possible orbit of working people. They came, because of the former tensions and polarisation of our societies, to be regarded by many with disfavour as the usages of an alien class.

Resulting educational disadvantage

The economic structures which created such attitudes have largely disappeared. (The attitudes have largely disappeared.) The attitudes persist, transmitted by the most potent of formative influences - the family. It is as children that people pick up an aversion from much that is called "culture" - an involuntary, unconscious prejudice which restricts the possibilities of personal development for millions of people and which embitters those relationships which are covered by the term "social class". The teachers in our schools are confronted by a basic rejection, in advance, of educational values among many children who cling to a tradition that is fortified by the close ties of family affection and loyalty, and which is highly resistant to attempts by the schools to alter it. Their work must have the reinforcement of other formative influences which can operate acceptably upon parents and children alike. This is the work of socio-cultural animation - the removal of immense cultural handicaps - a vast rehabilitation of people, after centuries of confinement - for full use of the freedom they now possess.

Need for action now: economic and political considerations

Further centuries of freedom might, of themselves, bring this emancipation about gradually. Compassion for millions who, in the meanwhile, would live out stunted lives cut off from enjoyment of their full personal potential, makes contentment with such a prospect unthinkable. Nor is it a certain prospect. In modern democracies where highly sophisticated consumer research and advertisement are features of commercial provision, the sheer weight of popular demand in its present state can perpetuate an environment that responds with packaged "cultural goods" which cater for limitation of mind, passivity and timidity. It is a matter of observation that they are no more than superficially and transitorily satisfying, and leave a sense of non-fulfilment. A massive under-satisfaction builds up - a Tantalus thirst which is not slaked by the glittering stream of things to buy. It underlies much of the inflationary difficulty which besets a number of our economies.

Similarly, industrial relationships are often bedevilled by persistent "us" and "them" attitudes which arise from an accurate diagnosis that, in spite of egalitarian policies, there remain marked socio-cultural differences by which whole sections of our populations feel resentfully excluded and disadvantaged. This is a divisive situation which impoverishes the social life of our societies and alienates many of our more intelligent young people. It predisposes some of them to opt out into hallucinatory visions of regression to primitive ways of life, others to ill-directed violence and protest; and it renders others suggestible to the assertions of those who believe that free societies like ours are misconceptions which should be demolished. Nor are such critics confronted by much solidarity of opinion among the mass of our populations, which tends in an apathetic or cynical way to express the view that, whatever comes or goes, "they", the socio-culturally privileged, will remain so.

Such a view - the outcome of the ingrained experience of centuries - is now erroneous and obsolete. As never before in history, the governmental policies of our countries are today dedicated, in word and deed, to the welfare and development of the broad mass of the people - not to some abstraction - religious, nationalist, ideological - or to some sectional interest. Administrations are, as never before, humane, progressive and permissive, and in touch with scientific and sociological expertise. Yet, because of the socio-cultural gap, they are rewarded with singularly little affection from the mass populations which they so diligently serve.

The integration of societies

The work of socio-cultural animation is thus of grave importance and real urgency. It holds the answer to one of the major problems of our time. However much the divisions in the political and economic spheres have been lessened, there still remains a great division between the privileged and the under-privileged, in the socio-cultural sphere. Until a transi-

tion to socio-culturally integrated societies can be made we shall have continued human impoverishment instead of cumulative human enrichment, and we may incur damage to the fabric of democratic societies with permanent loss of a great deal that is valuable both in the more obvious cultural heritage and in what Lukacs has called "the culture of the natural, vegetative community".

Socio-cultural animation as it exists

This work is no mere gleam in the eye of theorists. It is under way in each of our countries, often begun by individuals or voluntary agencies, but now with the growing support of governments which have themselves begun to intervene directly. The second part of this paper gives a detailed survey of some of the activities going forward in countries which will take part in the Symposium at San Remo. What follows here is a summary for the sake of outline description.

Animation is a comparatively new concept which responds to the very nature of the problem - how to induce those who are reluctant, mistrustful or contemptuous to joint voluntarily in the process of their own socio-cultural development, to participate of their free will, in their leisure, not as compulsory pupils and not motivated by career incentives. Animation means methods which provide experiences that are attractive in themselves. It contrasts with education - although there is an area of overlap - in that it can invoke no authority, adopt no dirigiste position. Some forms of animation depend much on overt recommendation and persuasion, and are called "semi-directive". Non-directive animation consists of techniques whereby the animateur plays a non-hortatory, non-didactic role, inducing people to alter their attitudes and opinions while his own position remains undeclared.

Work in progress

The following brief classification can give no indication of the difficulties and intricate strategies involved in individual cases.

1. Forms of out-of-school education which employ animation methods in demonstrations, lectures, seminars, discussions or courses which will increase people's:

- knowledge, competence and discrimination in domestic and leisure life in ways that lead to more adequate self-expression, intellectually, aesthetically, physically;

- creativity and appreciation in music, drama, the arts, literature, the sciences and humanities;

- competence in communication based upon sufficient verbal and kinetic skill for confident participation in a full social life;

- ability to take a full share in the public affairs of their community and society.

2. Projects designed to provide attractions towards self-development:

- by taking the project into the normal milieux of leisure and personal life in the neighbourhood;

- by mobile facilities such as libraries, exhibitions, demonstrations of physical or artistic activities;

- by associating the "temptations" in time and place with facilities of a different kind to which people do resort, such as:

  - health and welfare services, crèches, clinics, housing bureaux;

  - leisure facilities commercially provided such as restaurants, ice-rinks, bowling.

3. Projects designed to stir people from anonymous isolation and passivity and involve them in group-life, joint creativity and a sense of belonging to and responsibility for their community;

- the involvement of people on a neighbourhood basis in active drama or music-making or other creative activity;

- the association of involvement with the spirit of emulation and display in the organisation of festivals, local, regional and national;

- the involvement of people in associations (existing or emergent, local or national) which are concerned to improve the social environment, or in plans, action-groups or surveys (enquête participation) to secure amenities or eradicate deficiencies; or in schemes to promote better community relationships or to care for the old, infirm and lonely; or to bring a formative influence upon those responsible for some of the major features of daily life - transport, schools, radio and television.

4. Facilities where the results of initial animation can be developed in a sustained way:

- socio-cultural centres, community centres, arts centres, community workshops, physical recreation centres, people's theatres, complexes in which the foregoing are associated with schools or with commercial leisure provision;

- the centres or meeting places of associations which combine recreative sociability with a programme for particular purposes:

- educational or ideological associations, women's associations;

- clubs for interests and hobbies - folklore, sports, local history.

Such a classification is artificial in that most actual forms of animation combine two or more of the four elements listed above. Most centres are also concerned in a lively way with the extramural business of animation. Moreover the above list lacks the vividness of geographical reference. In the second part of this paper mention will be made, for example, of the Foyers Culturels in Belgium, of the community colleges in England, of the festival programme in Finland, of the Centres socio-culturals in France, of rural community centres in Germany, of urban arts development projects in Sweden and of the work of preanimation in Switzerland. It should be noted, however, that these and the other examples listed in the second part of the paper are selected as experimental, pioneering work from a great volume of other work going on in our countries.

The way forward

Much will depend upon the degree of encouragement and support from governments. A number of difficulties have to be overcome:

1. Socio-cultural animation is at present a fragmented responsibility among a number of government and local government departments in each country, and they work in conjunction with a number of voluntary organisations which have separate programmes. The authorities and agencies concerned include those for education, the arts, sports, the social services and housing. It is important that governments should ensure that there is an overriding socio-cultural policy which will integrate and focus all these efforts and give them the dimension and priority required. To answer today's needs there should be a major development on this front comparable in scope with those which created elementary and technical education.

2. Socio-cultural animation is called for at several levels. The largest of these is among the vast mass of working folk who enjoy conditions which are materially at least satisfactory as in municipal housing estates. There is a somewhat different type of need among many who have already manifested an interest, even though tentative, in personal development. Again, there are the special needs of enclaves of multiple disadvantage or sub-cultural circumstances. At present there is often a damaging lack of appreciation of each other's efforts between animateurs working at these different levels.

3. It is of urgent importance that the work of socio-cultural animation shall be recognised as belonging to professions that have high esteem and career prospects and conditions which are satisfactory. This point and the question of the training of animateurs are dealt with in an Appendix to this part of the paper.

4. The most immediate difficulty lies in the realm of methodology - the identification and replication of effective techniques. This is the central theme of the Symposium at San Remo. The technical difficulties and some of the promising solutions are dealt with in the second part of this paper.

5. There are two difficulties of general import. The first arises from the word "culture", not only because of the deterrent associations already mentioned, but because it often appears to politicians and administrators to be a matter of "the Arts" - things of minority interest peripheral to fundamental concerns like productivity and welfare. In the context of socio-cultural animation, however, "culture" means the use made by the mass of people of productivity and welfare, and the degree of satisfaction resulting. It is not a marginal matter, but a basic element in everyday life. In the same context the word "art" has its original broad sense of the making of an artifactum (technema) whether the artefact be in cookery or painting or recreative play. It is the satisfactions of millions of ordinary people, not the recherche pursuits of cognoscenti with which, in socio-cultural programmes, the arts are concerned.

6. Then mention must be made of the implacable hostility to this work of all who are determined to see no good in our type of social structure in Western Europe, and who preach the need for their dissolution - as they are legitimately entitled to do in our free societies. These critics view with disfavour any attempt at amelioration. They assert that there is no ethical warrant for applying the term "better" as between various styles of life and activity; and that, as one writer puts it, "Animation socio-culturelle est une forme deguisée d'integration idéologique entre les mains des pouvoirs dominateurs."

This difficulty can only be faced with sincere faith in the values of a free society which does, in fact, look forward to ideological integration but also to the disappearance of any "pouvoirs dominateurs" other than democratic government. Animation does not rest on a belief that some forms of experience are, sub specie aeternitatis, better than others. It rests on the belief that freedom is better than confinement - and its aim is to enlarge the area of free choice towards an ever widening répertoire of possible experience uninhibited by restrictive attitudes and minimal expectations.

B. GENERAL INTRODUCTION TO THE DOCUMENTATION FOR THE SAN REMO SYMPOSIUM

The Symposium will be concerned with identifying those European facilities and methods which give the greatest promise of overcoming the problems of socio-cultural animation and which are worthy of further development and study as pilot experiments. The arrangements and the agenda for the Symposium have been made, on behalf of the Italian Government by Professor Mario Mencarelli who will act as Rapporteur General. Generally speaking, the Symposium will focus attention upon innovatory work which envisages the development of human faculties of all kinds - animation globale - among average mass populations, although without ignoring the special deprivation which can occur in slums or among migrant workers. The themes will concentrate upon the means and methods of making an initial contact; of sustaining and developing this initiative; and of evaluating the extent of the effectiveness of the action.

The Symposium is, therefore, not to be a forum for sociological and cultural theories. It is to be based upon the examination of actual experience. For this purpose the participant countries were furnished each with an index card (1) and were asked, in accordance with its specifications, to describe several examples of innovatory animation. They were further asked to preface these examples with an introduction assessing the national situation and outlook in respect of socio-cultural animation, and to send this monograph and the descriptions in time for them to form a basis for the work of the Symposium. The response was only partial, and this is, no doubt, some index of difficulties to which reference has already been made - absence of overall administrative responsibility for socio-cultural work, and fragmented resources, with additional complication in the structures of federal States. A response was made from Belgium (separately for Flanders and Wallonia), England and Wales, Finland, France, Germany, Italy, Malta, Scotland, Sweden and Switzerland. A good deal of documentation of other kinds has also been received from several other countries. This paper serves as a summary and commentary upon the monographs and descriptions.

List of the descriptions (2)

There are about seventy of these and most of them have several features. In the following summary only one or two of these features are mentioned.

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(1) The index card will be found in the Appendix to Part II (pp. 52 - 56).

(2) These descriptions are not intended to be at all exhaustive, and as the process of gathering information began in 1971, it must be emphasised that the list is not necessarily up to date.

BELGIUM - FLANDERS

Westrand Centre	An architecturally persuasive juxtaposition of cultural facilities with crèche, bar, bowling, play centre and common rooms.
Galgenberg Neighbourhood Work	Contacts in a run-down urban area through cookery demonstrations, savings facilities, sports interests, excursions.
Heuvelland	Animation globale in a decayed rural area involving the economic incentive of promoting tourist attractions.
Project P.O.M.	The activation of public opinion about the career disabilities of girls and women. Involvement through opinion polls.

WALLONIA

Flemalle - Maison des Jeunes Fontaine l'Evêque	In both of these there is a combination of recreative facilities - bar, table games, etc. with theatre, courses and other cultural activities.
Foyer culturel de Florennes	Development of a Maison des Jeunes as above into a self-governing neighbourhood centre for all ages.

LUXEMBOURG

Centre d'animation globale - Luxembourg	An attempt to involve young people in the initiation of a cogestive community development project.
Provincial Youth Service - Luxembourg	An example of providing government service to existing voluntary organisations - in the provision of equipment, training of leaders, organisation of festivals.

Maison de la culture - Tournai	Complex of provision for comprehensive range of cultural activity, with extramural animation in surrounding countryside.
Building policy for foyers culturels	Codification of guidelines based on some years' experience with a stress on maximum attraction at modest cost.
ENGLAND AND WALES	
Village College, Impington Hind Leys Community College Wyndham School Llanwrddyn Community Centre	All of these combine socio-educative interests and courses for adults, facilities for youth activities and a secondary or primary school in premises which are designed or adapted to serve the whole community and so governed.
Northumberland Adult Associations	An example of cogestion and self-help in adult education.
Glan Llyn Camp	High-achievement outdoor recreational activities for younger people.
Midland Arts Centre	Very large complex of sophisticated facilities for creativity and appreciation - stress on appeal to family.
Birmingham Arts Laboratory	Facilities for youth culture - counter-culture - provided by group of intellecturals with some public support.
Gardner Centre for the Arts	Arrangements for the support of avant-garde artists.
Great Georges Project	Temptations for a sub-cultural adult population in the form of progressively challenging dramatic play.
Billingham Forum	The association of cultural "temptations" with facilities for commercially provided leisure and recreation - restaurants, ice-rink, swimming-pool, etc.
Washington New Town	Attempt to involve people in the creation of their own socio-cultural environment.

Lymington Community Centre	As in Washington but in a long-settled and economically favoured area.
Debden Community Association	As above but in a settled, average working class area.
Camden Accommodation Scheme	An individual case of contact made in connection with basic social need as part of a national policy of urban renewal.

FINLAND

Kuopio Dance and Music Festival Vaasa Festival Savonlinna Opera Festival Pori Jazz Folk Music Festival, Kautinen Tampere Theatre Festival Turku Music Festival Turku International Rock Festival Helsinki Festival	These festivals attempt at different social levels to build on an existing national cultural development which has manifestations in trade unionism, networks of people's theatres and of bookshops and polyvalent libraries; in most cases the cultural motivation is allied with the incentive of tourist attraction.

FRANCE

Centre socio-culturel Chatillon-Malakoff	Association of animation possibilities with response to concrete family and social service needs.
Centre Social - Mont Montmesly	The sensibilisation of an area through appeal to the interests of children and their mothers - the creation of a pre-centre.
Locaux residentiels - Bourg en Bresse	Examples of socio-cultural stipulations of French housing legislation. Animation from a subliminal start - dances, cinema, club meetings.

Maison des jeunes - Yvelines	Widening out from simple facilities for youth towards socio-cultural temptations for all ages.
Maison pour tous - Grenoble	Multiple juxtaposed temptations with sophisticated facilities and staffing. Library, theatre, courses - also advice bureau, insurance arrangements, nursing service, crèche.
Centre éducatif et culturel - Yerres	Vast pre-planned complex to serve entire community and including secondary school, courses in vocational training, restaurant, crèche, employment service, medico-social centre, theatre, ateliers for creativity and the arts.
Maison de la culture - Grenoble	Attraction to some of the established features of culture through moderate prices and the addition of social facilities - snackbar.
The Socio-Cultural Office - Rennes	Co-ordination of research and experiment in an area.
GERMANY	
Land Hesse	
Village community centres	Association of library and other cultural possibilities with communal facilities like bakery, deep-freeze, kindergarten.
Community centres	In larger population centres - polyvalent rooms for sports, drama, gymnastics, etc; group rooms, days nursery.
Civic centres	In urban areas - as above with other facilities such as swimming-pool, restaurant, rooms for old people, etc.

ITALY

Chianti Social Centre	Attraction to animation through cinema, mountain excursions, girls' football, festivals and competitions.
Santulusurgiu area work	Animation globale starting from a project to improve wages and employment.
Cozensa - action on women	An interest in circumstances of husbands' emigration and work abroad used as basis for participant observation of local problems.
Centre italien feminin	Examples of initial animation with film and television leading to enquête participation.
FORMEZ (Formation et Etudes pour le Sud)	Policies for meeting the concealed demand of school children for experiences not included in usual school curriculum; and involving parents through their interest in the children's activities.
Circonscription de la Brianza	Start from initial interests in social security and welfare services and also in the parents' interest in the curriculum of their children at school and wish to influence it.
Ambrosian Social Institute - Milan	Motivation of educated people to equip themselves intellectually to improve the lot of the less fortunate.
Teatro Povero - Monticchielo	Initial contact made through the appeal of drama, with additional motive of attracting tourism.
Centres Civiques d'experimentation didactique	The promotion of lively, attractive forms of adult education associated with helpful attractive library and discotheque.

Centres sociaux de l'education permanente	Library, courses in subjects of voational training, and an appeal through music, and parents' interest in the education of children.
Centro di Conflente	An attempt to involve the young, through sport and film, into participation in the solution of local problems such as truancy, analphabetism among the aged.
MALTA	
Cultural tours	
Assistance to private museums	
Travelling exhibitions to villages	
Mobile libraries	
Travelling theatre in Maltese language	
NETHERLANDS	
Action groups	Subsidised by Ministry of Culture, etc.
SCOTLAND	
Glenrothes Centre	Animation globale starting with an interest in adventurous open-air pursuits - close liaison with educational institutions, voluntary organisations and industry.
SWEDEN	
Community days	Periods of strong co-ordination of the work of several national agencies upon a particular area. Starting often with the attraction of children by play facilities.
Environment game	Sensibilisation of average populace to the problems of pollution by temptations to participate in a challenging educative game exposed in amusement parks.

The Ostgard Experiment	Contact made over housing problems in a slum area, and the provision of welfare and nursery facilities.
The Gorilla Theatre	The stimulation of participant neighbourhood activity by peripatetic drama initiatives in a slum area.
The Kirseberg Branch Library	Mobile library and exhibition serving as propaganda for socio-cultural development at the library centre which is an attractive place for many activities. Special propaganda in factories and among migrant worker groups.
The Living Workshop	Atelier for the high level pursuit of arts and crafts by those who will teach others.

SWITZERLAND

Preanimation	An example of a start made by parents' interest in the welfare and education of their children; contact with youth gangs; the foundation of a ciné club; of an information group, and of a newspaper. A pre-centre with bar and puppet theatre.

In conclusion of this list it must be stressed once again that member countries were asked to send descriptions of some new features of their socio-cultural animation - not samples which would give a comprehensive picture of what is going on.

Classification of these examples

For the purposes of the Council of Europe socio-cultural project as a whole, and, mo immediately, for the San Remo Symposium, it is necessary to have some basis of classifica which can provide the means for a rapid and effective exchange of information, and whereb like can be compared with like, and the possibilities of replication examined. A provisio typology has been stated in the section "Work in progress" of Part I of this paper. It wi be found in a slightly expanded form, together with a card for the exchange of informatio document CCC/EES (71) 114.

This preliminary typology is chiefly concerned with the content and methodology of e facility or experiment. A final classification may well need to take account of other for of categorisation, and the exchange of views at San Remo will suggest whether these inclu some of the following:

I. Origin and financial basis of the action:

Government	- national - regional - local
Voluntary association	- national - regional - local
Neighbourhood organisation	
Combinations of the above.	

II. Nature of governmental policy involved:

- culture and arts
- education
- health
- housing
- social security
- others.

III. Geographical location of the action:

Rural	- one or a few small villages - a large scattered rural area - larger settlement or township.

Urban

- neighbourhood
- city or area of city

and in both cases above

- old established settlement
- new housing estate or new town.

IV. Predominant socio-economic status of target population:

- middle class
- working class
- deprived or disadvantaged.

V. Stage of development envisaged in the action:

- pre-animation (outreach)
- extension of some existing degree of development.

VI. Location of contact with target population:

- public places, streets, amusement parks
- premises arranged ad hoc for the occasion
- a fixed centre.

VII. Centres which are:

- purpose-built
- adapted from pre-existing buildings
- comparatively rigid in architecture
- polyvalent.

associated with one or more of:

- school
- vocational school
- youth facilities
- adult education facilities
- library
- arts centre
- sports centre
- theatre
- commercial leisure provision
- social security, welfare, health, etc.

VIII. Action which involves motivations towards:

- vocational advancement
- economic development of the area
- community development
- better benefits from housing, health, welfare, etc.

IX. - Action to extend or strengthen existing action.

- Action which creates entirely new facilities.

X. Developments in policy:

- new policies, strategies, concepts, criteria
- arrangements to rationalise and co-ordinate those existing.

XI. (Where art, music, drama are involved):

- concerned with the cultural patrimony
- with avant-garde developments of this
- with popular arts, etc.
- with counter-cultural manifestations.

It must be remembered that typological divisions are only of interest in this connection for operational reasons, and at no stage will any attempt be made to draw up a scheme which is grounded in the logic of aesthetics or sociology or cultural anthropology.

Some common features of existing national policies

The monographs vary a good deal in the extent to which they give a comprehensive picture. They do, however, indicate a very large area of common ground in national policies. It is appropriate that we should quote the host government of the Symposium as sounding the keynote of overall aim. The Italian Ministry of Education Development Plan of 1967 speaks of the need, side by side with the need for policies to develop the schools system, for:

> "l'engagement de l'Etat adresse à aider les citoyens appartenant aux classes sociales défavorisées à conquerir une plus grande culture et à s'introduire d'une façon plus avantageuse dans la vie du pays."

The general picture is of policies which show a wish to affect the broad masses of the population and a consciousness that this task still lies ahead, and, will be difficult, but is of extreme importance if peoples are to benefit fully from the vast expenditure which is being made on democratic and egalitarian systems of schooling and post-school education.

There is a general awareness at policy-making level that certain pockets or enclaves of deprivation or sub-culture constitute a special problem which calls for priority in solution.

For these reasons it is clear that policy has moved away from narrower conceptions of culture as "the Arts", and takes account of work to promote progress in quite simple forms of expression and communication and social competence, starting from the grass-roots of people's actual interests as they are to be found.

Present everywhere, but formulated with great clarity in French policy statements, are the ideas of "pré-animation" - tentative, subliminal action in forms which are sometimes scarcely recognisable as animation - and of "participation" - the involvement of people at each step in the decisions which are to affect them. Participation is stressed in policy statements not only as ethically desirable in itself but as an essential feature of methods for coming into touch with the great mass of ordinary people.

So far as methodology is concerned the monographs appear to indicate that governmental policies show some convergence on several lines.

(a) The need for governmental co-operation with existing or emergent voluntary associations and groups is emphasised.

(b) So, too, is the need for experiments in the co-ordination of the work of all governmental agencies across departmental frontiers for the purpose of socio-cultural animation with a particular target population.

(c) There is a consensus of opinion in favour of the association of socio-cultural facilities with the attractions of recreation and welfare, particularly in polyvalent centres.

(d) In France and the United Kingdom there is a marked movement to create multiple facilities which include and are integrated with secondary schools. In these and several other countries also, such as Italy and Belgium, there is increasing consideration of the possibility of influencing the curriculum of schools in such a way that it is complementary to the work of the socio-cultural animation. Indeed, in Sweden the view is expressed officially that this would help to mitigate the competitive haste and individualism of the secondary curriculum.

(e) There is a general convergence of view in favour of the concept of animation globale - the idea that, no matter from what narrow or specialist interest a contact with people develops - whether it be through sport or drama or vocational training or cookery - the animateur must make the most of the contact in seeking to bring out other latent interests and faculties.

Some promising methodological lines suggested by the descriptions

Among more general features which are to be noted is the use made of predisposing factors characteristic of particular countries. Malta gives the example of a country with rich socio-cultural potential in its history as the cradle or entrepôt of many aspects of European civili-

sation, a potential which has hitherto been little exploited in favour of the Maltese people because of the island's long dedication to European defence. In Finland the association of personal cultural development with nationalism still forms a basis for the work of animation. The long liberation movements in the Netherlands and the deeply engrained values of rural life predispose people towards the re-creation of "Gemeinschaft" in the mileu of urban "Gesellschaft" and towards the liberalism of action groups. Increasing awareness in many countries of the threat to the environment by pollution and the destruction of the amenities of a civilised habitat engineered by industry and technology can make a starting point for socio-cultural animation - a point to be noted from the Swedish descriptions. The resettlement of people in new housing estates and new towns forms, in most of the countries, a most potently conducive circumstance for the work of socio-cultural animation. It marks a break with old patterns and creates new needs, new horizons, and in several countries it is associated with explicit policies for animation. The Westrand Centre is an example of an attempt to turn this to advantage.

The co-ordination and reinforcement of the work of existing agencies is specifically listed in the Swedish Community Days and in the Galgenberg work in Flanders. Similar work is carried out by the Socio-cultural Office at Rennes. In Flanders there is reported the refurbishing and renewal of the old-fashioned, unattractive premises of the voluntary organisations in a locality to give them a new and winsome image.

A good deal in the descriptions deals with the extension in new directions of existing facilities, such as the development of the Centri di Lettura in Italy into Centri Sociali. The build-up of libraries and reading rooms is mentioned also at Chianti and Kirseberg in Sweden. Basically an attempt is made to widen the attractiveness of what are natural focal points so that they appeal to the less literate, the less interested. Adult education centres and agencies can form a starting point for animation where they provide new types of activity and course, either made graphic and concrete in a number of the Italian descriptions, or where, as in Italy and Sweden and several other countries, participatory methods are employed or subjects are found which are of immediate relevance to human needs in the area. Also to be noted is the part which adult education plays in such facilities as the Centre at Yerres and the Community College in Hind Leys. Youth work again, is sometimes made the starting point, as in the Swiss description of pre-animation or in the Maltese account. The experiment of developing Maisons de Jeunesse into Foyers Culturels has been noted in Wallonia.

Several descriptions stress the advantage of making the target population a homogeneous group bound together by common interest - nurses, parents of the children at a particular school, housewives - and uninhibited in the presence of their socio-economic equivalents. The work of the CIF in Italy emphasises this approach. Although it is only in Italy and Wallonia

(POM) that there is explicit reference to action on women it is clear that mothers and housewives are envisaged in the front rank in many of the descriptions, and their potential influence upon the style of life of a family, including husbands, needs no underlining here.

The incentive of a chance to meet a clear specific felt need among people appears to promise a good deal of success in initial animation. Examples are given from France and Sweden and Italy of the way in which emigration or the presence of alien migrant workers creates a starting point. Several examples are also quoted of the incentive to rehabilitate a rundown area, such as Heuvelland, by making it attractive to tourists by the development of a vigorous cultural life. More striking still is the animation which occurred at Santulussurgiu where a participatory sense of community emerged among women factory workers who achieved the improvement of their working conditions and earnings. This association of an economic motive with the motivation to socio-cultural development is also present where vocational advancement courses are among the "temptations" offered.

Akin to this is their association with facilities for welfare and social security needs. Strongly represented in the descriptions is the provision of crèches, play-groups, day nurseries and the like - one thinks of the French examples, in particular. In Sweden the crying need of children for street game facilities was among the starting points. Other types of cognate provision associated with animation are clinics, advice bureaux on housing or marriage, deep-freeze and bakery as in Land Hesse. In larger centres it is possible to house such social security agencies as employment and insurance and savings arrangements.

The foregoing methods of approach tend to go well with the use of the technique of "Enquête participation" or self-survey whereby the people in an area are induced to examine their situation and identify the goals and means of community development. Irrespective of the achievement in concrete terms, the process itself is a valuable stage in animation. Examples of it are, among others, quoted from France, Italy and Wallonia.

One of the most striking points of contact mentioned in a considerable number of the descriptions is the interest of parents in the education and progress of their children at school, and in their school holidays. From this can grow study groups to understand the nature of school subjects as they are today, groups which try and influence the school curriculum, and groups which try and supplement it. Elements of this kind are notable in the work of the CIF in Italy, of POM in Belgium, of the Midland Arts Centre and the centres at Mont Montmesly and Yvelines. The potency of this appeal to a fundamental drive in human beings is also mentioned in the Swiss pre-animation efforts.

Again in touch with a basic human drive is the use of active drama in animation. It recaptures forms of mimetic and kinetic expression which were common in most of our national cultures among the folk before the age of literacy, and can make a strong appeal to ordinary people, urban as well as rural, today. It can also be the basis for a social criticism of a readily comprehensible type where, as in a Belgian example, there is a "theatrilisation du quotidien". But in any case it corresponds with deep impulses towards expression which are

often stifled today. The Finnish monograph goes so far as to say that "drama is an outlet for deeper emotion, a liberation from our own complexes". Examples of the working of drama in animation are noted particularly in Italy, Sweden, Belgium and in the Great Georges Project.

It must not be forgotten however that the age of technology has given an enormous prestige to film, television, tapes and cassettes and that ordinary people, almost in proportion to their lack of cultivation, accord deep respect and affection to these mechanisms. Their use in pre-animation can be of great assistance, as the Swiss description notes, and as is confirmed by the work of CIF in Italy.

The association of animation with existing leisure patterns forms another important and promising element in a number of the descriptions. This is not surprising as several fundamental factors are involved. Of its nature socio-cultural animation is a matter of the use of leisure, and the animation takes place in free time. Again, a feature of the present stage of industrialisation is an increase in non-work time and a diminution of the calendric dominance of life by work. It is the impoverished use made of this increased leisure which provides the rationale for cultural development. The Luxembourg Provincial Service states explicitly that "loisirs vivants" are among its aims - a widening of horizons, a deepening of interest and an increase in creativity. It is notable that, also in Belgium, the Galgenberg project takes, as one of the developmental steps, the introduction of people to leisure facilities outside their own restricted neighbourhood orbit. It is, however, more usually the practice to offer people an accessible leisure facility - bar, restaurant, pintable games, etc. and associate this with attractions to socio-cultural activities. Mention must be made under this heading of the Billingham Forum where these facilities - swimming-pool, ice-rink, bowling - are on a large scale and are commercially provided. Among existing leisure patterns among mass populations are sport and games and outdoor pursuits. Animation beginning with an interest in sport - either as players or spectators - receives several mentions in the descriptions. At Galgenberg there has been a policy to widen this into a whole "culture corporelle", and a similar programme is to be noted at the Glenrothes Centre in Scotland. In the English monograph mention is made of a group brought into existence in a sub-cultural slum to study football in a course conducted by experts consisting of a referee, a professional player, a manager, a trainer and a doctor. On the more active side the animation at the Chianti Social Centre has much to do with a girls' football team. Exploitation of ludic impulses may also be noted in the Great Georges Project and in the environment game made available in Swedish amusement parks - another example of juxtaposing animation temptations with normal leisure facilities.

Hitherto, in this section we have spoken of methods of initial contact, of outreach. It is not to be forgotten that there is an increasing section of our mass populations whose reluctance has been softened by the process that has been called "embourgeoisement". Thanks no doubt to commercial advertisement and the mass media they have been made amenable to the

suggestion that some changes in life style are desirable [illegible] certain skills of leisure should be acquired, that some extension of the range of knowledge, expression and appreciation should be undertaken. Animation can ally itself with embourgeoisement for a certain stage in the process. Indeed, in many of our countries impressive figures can be quoted of the number of people who respond, as in community colleges or other adult education centres, to opportunities to learn something of formerly elite interests - fencing, riding, golf, flower arrangement, the buying of antiques - but also musical appreciation, art discrimination and literature. In the same way the work of Maisons de Culture, as at Tournai and Grenoble, provides cheap and attractive opportunities for cultural experience. In Malta plans are in hand for taking culture in this sense to the factories. The Finnish festivals include an appeal to motivations which derive from the process of embourgeoisement, although the jazz festivals are designed to have a wider appeal. It is worth adding that the Swedish monograph mentions pop festivals as a likely technique for attracting a public which is socio-culturally reluctant or hostile.

Two specific techniques which receive more than one mention are the establishment of a community journal or newsletter, a feature of several centres; and the practice by animateurs of domiciliary visits in the target neighbourhood.

Lastly, one must mention the importance attached in several of the monographs and descriptions to conducive architecture. This is a highly technical matter of great significance, and the detailed recommendations come best from teams of architects and animateurs as in the Wallonian Building Policy document. In Flanders at the Westrand Centre stress is laid on its construction around a communication area, analagous to the old village square or high street, from which "temptations" to other areas have been engineered. Such a plan of construction can of course be applied to great complexes like the Centre Socio-Educatif at Yerres. Indeed, where there is the possibility, socio-cultural engineering of this kind can be a feature of the construction of new towns and estates, although no example of this is listed.

Common problems thrown up by the monographs and descriptions

All the documentation has been auto-critical and it would falsify the picture if we did not list the common points of difficulty or disappointment. It should be said that this survey refers largely to problems at the operational level. A fuller account of the "Problematik" of socio-cultural development has been given in CCC/EES (71) 84. However, we must start with some general problems because they are mentioned at the operational level in the documentation.

From Finland comes the assertion that it is not possible to operate effective programmes of socio-cultural animation against the grain of the basic socio-economic structure, and that it must be accompanied by suitable reforms in this. In a similar spirit the Swiss paper makes the point that "language is often a barrier to our ideas", thereby underlining the cultural

gap between the literate rational animateur and the comparatively unvocal, verbally unskilled populace with which he wishes to get into touch. Too often, in their experience, verbal skill has been associated with their frustration. Several of the documents insist that socio-cultural animation needs a favourable umbrella governmental policy. By the same token, there is insistence upon the need for a co[illegible]ntary educational policy. Indeed, in a supplementary document from Belgium (Wallonia) s[illegible]ltural animation is situated necessarily as the reverse face of permanent education.

Another more general problem arises from a fundamental clash between the aims of socio-cultural animation and much in the mass media entertainment world and in advertisement and commercial production. All these things have, up to a point a powerful animatory effect, and up to this point are in alliance with the work of the animateur. Beyond this point they envisage not the liberation of populace through its powers of discrimination and creativity, but its confinement as "captive" consumers.

Turning now to more technical problems, one notes widespread mention in the documentation of the difficulty of the formation of participatory groups - often the first step in the envisaged process. From Italy, supported by Malta, reference is made to "un public d'ouvriers et d'agricoles traditionellement peu interessé aux initiatives culturelles", and from Luxembourg in Belgium "La notion de participation n'a, pour la grande majorité des gens, aucune valeur existentielle ... ne semble pas percue au niveau des masses", The competition of existing leisure patterns - such as the sociability of the "pub" - is a barrier to development, at least in Chianti, and from Washington in England much the same complaint is made, the people showing little interest in going beyond the creation of such amenities. The suggestion is made in the Walloon descriptions that to expect auto-gestion from the immature and the less sophisticated is to set up a deterrent. Yet participation is a key factor in the present concept of animation. It should be said that even in larger centres such as the Community Colleges in England the same type of problem exists, although often masked by the presence of a small minority of people who are more "evolués".

The socio-economic class composition of the responding members of target populations indicates that there is still a widespread problem to be solved. Not all the descriptions give frank details of this. From two centres in Wallonia however comes the open-eyed statistic that numerically they attract about one-third of the target population; in this women preponderate among adults - boys among the young; among the adults the lowest strata are thinly represented - the position is better among the young but there is still a majority of students and school pupils. A French description notes that normally the higher socio-educative elements come to the centre; if the lower elements come they tend to deter the higher; similarly if the younger elements come they are off-putting for the older. The Finnish documents state that the festivals for the most part do not break through the class barrier to affect the lowest socio-economic strata. These clear sighted appraisals only state what are facts everywhere. Reference has already been made to the "embourgeoisement" motivation which brings many to community colleges in England. It is interesting to notice that the French equivalent at Yerres reports that there is little usage by the least favoured classes.

Perhaps the school, part of these complexes, with its unfortunate association of rejection and failure for the least favoured, exercises a deterrent effect.

Difficulties occur when a start is made by building around youth interests. From both Flanders and Washington in England there are references to the fact that young people tend to form a separate cultural group which stands apart from the rest of the community. It is often permeated by a competitive individualism concerned with sex expression, and the almost invariable predominance of male over female numbers attending facilities accentuates this.

There are of course frequent references to methodological difficulties. The problem of finding methods which are at one and the same time dynamically influential and free from authoritarian didacticism is mentioned in the Italian monograph. This is not unconnected with the uncertain supply of trained animateurs. Several papers stress that goodwill and dedication are insufficient without trained expertise. It is also essential that for crafts like pottery or sports animation there shall be real experts.

There are surprisingly few references to financial difficulties but the lack of co-ordination or liaison with similar work in an area does receive mention more than once.

Conclusion

It is not for this paper to draw conclusions. A number of possible growing points have been listed; also a number of difficulties. It should be said however that the difficulties as they are presented in the monographs and descriptions are in a setting of general optimism and determination.

PART II

MANAGING SOCIO-CULTURAL FACILITIES

Professor M. MENCARELLI

INTRODUCTION

The Italian Symposium is in the nature of a follow-up to the Rotterdam Symposium (October 1970) and precedes a third meeting which will also form part of the Council of Europe's management of socio-cultural facilities project.

The themes of this series of meetings are closely interlinked. The Rotterdam Symposium dealt with the structure and siting of socio-cultural facilities. The present Symposium is devoted to methods of managing socio-cultural facilities to be applied in pilot experiments. The third Symposium will be concerned with the training of organisers.

This recapitulation is simply intended to emphasise the coherence of the Council of Europe's project and the continuity of the subject.

1. Justification for the subject

What is the educational justification for the subject chosen for this Symposium? At the Working Party meetings in Strasbourg to prepare the Rotterdam and Italian Symposia, great emphasis was laid on the need to study pilot-experiments, i.e. pioneering experiments concerned with the management animation of socio-cultural facilities. Two fundamental reasons were advanced:

(a) first, the need to clarify the concept of socio-cultural animation and then to draw up more rational and coherent plans for speeding up the introduction of the necessary measures;

(b) second, the need to discuss pilot experiments which promote change and progress in the animation field.

As the Working Party has always been aware, each of these motives conceals a real tangle of difficulties. First comes that of defining the concept of pilot experiment. Let us hope that the next few days' discussions will provide all the necessary clarifications.

2. Collection of documentation

To meet the above-mentioned requirement, the Working Party which prepared the Italian meeting thought it well, in collecting the necessary information, to use an instrument that would provide, at the same time, details of all pilot experiments and of broad socio-cultural animation trends.

This instrument is the monograph. It explains the general trends in socio-cultural animation and the policy underlying it, and includes a number of index cards on various pilot experiments.

The model index card at Appendix A is designed to show the salient aspects (institutions, administration, content, methodology and prospects) of each experiment and to translate the whole into figures. Points 4 and 11 call for an explicit description of the way in which the experiment as such may have changed and improved institutions and methodology.

The following countries have submitted monographs: Belgium, Cyprus, France, the United Kingdom, Italy, Malta and Sweden.

The monographs of the following countries comprise index cards: Belgium, Finland, France, the United Kingdom, Italy and Sweden. A list of the 52 experiments thus documented appears in Appendix B.

Unfortunately not all the index cards have been completed in accordance with the model proposed by the Working Party. This naturally makes it impossible to present in statistical form the information collected.

3. Task of the Symposium

The definition of the subject already indicates the task of the San Remo Symposium: to discuss animation methods. If in this introduction to the general report I emphasise this requirement, it is because of the need for information which underlies the holding of these joint discussions. In regard to socio-cultural animation methodology, the available monographs and index cards make it clear that account must be taken of the close connection between the planning methodology applied to animation experiments (with its precise significance for cultural policy) as it depends on the public authorities, and the methodology of action that concerns organisers as such. This link is regarded as necessary even when its inexistence or unsatisfactory functioning is deplored, as is done on many index cards. The organiser sometimes complains of being alone and asks for the support of the administrator and legislator, and even of the individual and of all those who can contribute to socio-cultural animation. To insist only on animation methodology would therefore imply a serious risk of restricting the subject to the narrow framework of daily strategy and leaving out of account the machinery whereby animation and planning methodology are co-ordinated and mutually enhanced.

The task of the San Remo Symposium may therefore be defined as follows: to discuss, on the basis of the data gathered, the benefit to be derived by socio-cultural animation from a comparative study of methodological problems.

The reports by Mr. Cesareo, Mr. Genovese and Mr. Petracchi (1) deal with management methods. In the general report I believe it desirable to put forward considerations on the methodology applicable to the planning and promotion of animation activities, based on the information provided in the monographs.

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(1) These reports, documents EES/Sym/54.5, 54.6, and 54.7 are available from the Division for Cultural Development, Council of Europe.

The general report will therefore:

(1) deal with present trends of socio-cultural animation as deduced from the rules for intervention by the public authorities analysed according to priorities, the co-ordination of activities, co-operation with private associations and legislation;

(2) describe the present outlook for animation.

1. PRESENT SOCIO-CULTURAL ANIMATION TRENDS

To describe present socio-cultural animation trends, it is first necessary to present a picture of pilot experiments on the basis of the data given in the index cards. From this it is immediately apparent that it is also necessary to analyse what is meant by "pioneer work".

1.1 General picture of documented experiments

The 52 cards and the monographs submitted show that some trends which differ greatly from one another are regarded as having close links with the most urgent needs of socio-cultural animation. The main and most characteristic trends include:

(a) the trend to modernise the institutions which traditionally deal with youth and adult education under the impulse of the concept of permanent education and of the need to make the sources of culture accessible to all and to promote full social advancement;

(b) the inclusion of socio-cultural animation in the school development process. This development is progressing everywhere as a result of the extension of compulsory schooling, or to meet the qualitative requirements of contemporary education;

(c) the participation of local authorities and individuals in socio-cultural animation, with an evident desire for co-ordination and collaboration in spite of misunderstandings and difficulties;

(d) spontaneous experiments which reveal, thanks to individual organisers or smaller or larger groups, the motivations springing directly from social groupings. These experiments are the occasion for organised or occasional activities, but also lead to a persistent search for a human and social spontaneity which tradition or progress has caused to be lost from view for reasons which sometimes conflict.

These basic trends give rise to the following question, which will be dealt with under point 1.4: which experiments can be termed "pioneer activities" or defined as pilot experiments?

Postponing for the moment an answer to this question, which is of importance to our study, we may meanwhile make one observation that may give food for thought. It is borrowed from a socio-cultural animation expert (H. Théry, 1970): "Insofar as animation is synonymous with life and its development it is a permanent manifestation. All societies have manifold forms of animation (religious ceremonies, feast days, games, social movements, revolutions ...). In all societies such events take place at given times and in given places (agora, markets, shopping streets, places of religious worship or pilgrimage). Lastly, every society has its 'animators' (sorcerers, eminent citizens, priests, leaders, militants, prophets ...)". It is

therefore obvious that although the term socio-cultural animation goes back to 1964-65 (Théry, 1970), experiments carried out by institutions with a more or less long tradition behind them cannot be excluded from the context of pioneering experiments. The criterion for the reply we seek cannot be found in the date when an experiment or institution was initiated. The criterion can only be sought in the nature of the motives underlying an experiment, in their topical urgency and their ability to produce more satisfactory human and social situations (we will see what these situations may be after analysing the contribution made by the conceptual definition of socio-cultural animation) (cf. 1.5). This quality can be expressed by each of the trends I have mentioned. These trends are still appreciable thanks to a widespread spirit of experiment which in the methodological field with which we are concerned is of undoubted importance.

1.2 Pilot experiments and experimental spirit

This characteristic should be emphasised straightaway, for it makes it possible to approach realistically the problem of quality, which has hardly been touched on and is expressed in such urgent questions as: "Now we are beginning to speak of animation, to wish to organise it, rationalise it, institutionalise it. Is it a fashion, a craze, a palliative? Is animation on the way to becoming one of the myths of urban and industrial societies?" (Théry, 1970).

The question is not a rhetorical one. In actual fact, it is the closely-woven fabric of genuine problems which justifies, in the light of new ambitions, socio-cultural animation and the experimental spirit in which it seeks to resolve its problems.

Point 2 (geographical location of experiment), point 3 (date when activity began) and point 4 (origin and progress of experiment) of the index card reveal - singly and jointly through unity of objective - the quantity and nature of outstanding problems which justify new and more functional socio-cultural animation. This ranges from the identification of social needs to the promotion of existing endeavours, from the reaction or bewilderment of a few persons who have remained in emigration areas to the revival of cultural traditions, from the development of social life in new residential districts to the planning of cultural facilities needed by new towns, from study of the requirements of marginal groups or nuclei to consideration of the needs of the poor, from the provision of socio-cultural facilities to the training and recruitment of organisers and the adoption of creative attitudes by both organisers and beneficiaries of animation activities.

The important thing about the picture presented by the monographs and index cards, is the experimental spirit shown, despite quite considerable difficulties, which will shortly be analysed, by central and local authorities, and the co-ordination of initiatives and activities.

By way of example, I should like to mention the following experiments carried out at these various levels:

- Experiment 5 F in Belgium, based on the bilateral agreement between the State and five youth centres, under which the State guarantees each youth centre additional financial aid and full independence provided it concentrates its efforts on a few research schemes (with a view to defining the most effective ways and means for ensuring active co-management by users, the role devolving on public authorities and private initiative, the effects of the concentration of the various cultural services, the possibilities of co-operation between youth movements and adult organisations in cultural centres, the part to be played by the cultural organiser and, consequently, his training and status).

- The gradual transforming of reading centres into permanent education social centres within three years with the assistance of experts and university teachers.

- The "Centre d'animation global du Sud-Luxembourg" which tends to define, by means of evaluation criteria, not only animation but also a pedagogy and a methodology of approach.

- The "Centro Civico di Sperimentazione Didattica per l'Educazione permanente", set up by the Milan civic authorities for a twofold purpose: scientific research and socio-cultural animation.

- The animation measures undertaken on scientific bases by UNLA for the implementation of experimental projects ("I mezzi d'informazione per l'educazione della donna" at Cosenza (Italy), in co-operation with the Mass-Communication Department of UNESCO (Paris), and "Acquisizione di nuovi atteggiamenti e comportamenti da parte di un gruppo di lavoratrici artigiane dai 19 ai 45 anni" at Santulussurgiu).

This list refers only to the monographs and index cards, and aims simply at giving concrete examples of experimental activities of the kind with which we are concerned. Such activities may be identified with those experiments which put teamwork at the service of the various authorities and, insofar as animation is concerned, are based on a careful and indeed scientific study of the needs of the social group for which they are intended, confirming the results of the various measures adopted to satisfy known needs.

In actual fact, the experimental spirit as revealed by analysis of the various experiments does not always conform strictly to the rules of scientific thought. Sometimes it takes the form of a will to act, sometimes of a desire for novelty. Sometimes it also takes the form of a search for creativeness which makes much greater calls on inspiration and social awareness than on rationality. This does not prevent most of the experiments which do not conform to the rules of scientific thought from being characterised by an objective confrontation of human and social needs and, consequently, by an evaluation often through participation by the persons concerned, of the scope of the measures taken to encourage and promote animation. It should be remembered that although the picture we have before us shows in clear-cut lines experiments designed to provide fuller information on the structures and content of cultural

animation, most of the experiments and research mentioned in the index cards are of the kind called hypothetical-deductive experimentation (Medawar, 1969). This gives due weight to the critical purposes of experimentation, whose purpose is usually to choose between different possible courses of action rather than to provide new information or extend the range of existing information. It is obvious that even spontaneous experiments can come under this heading when they take the form of a critical procedure, i.e. a method of choosing between different possibilities.

1.3 The complex of difficulties

The multiplicity of problems and extraordinary diversity of situations require a methodology which meets both the demands of scientific precision and the need to provide an appropriate response to each situation.

Let us begin by considering the difficulties.

Under points 15 and 16 of the index card information is requested on the degree of difficulty of the commonest aspects and the two greatest difficulties.

The replies given to each of these questions corroborate one another. As it is impossible to present these data in a statistical table, we give a list, in order, of difficulties mentioned among the two greatest. The index cards from which the information is taken are indicated in brackets, together with the themes of the experiments. The main difficulties would seem to be the following:

- inadequate financial aid (Permanent Education Social Centre, Teatro povero de Montichiello, Maison des Jeunes de Saint-Germain-en-Laye, Centre Social de Mont-Mesly, Maison de la Culture de Grenoble, etc.);

- unsatisfactory structures and organisation difficulties (Permanent Education Social Centre of Gaiole in Chianti, Office Social et Culturel at Rennes, etc.);

- difficulty in finding an effective way of co-ordinating user participation and participation by local authorities or combining a given facility with other socio-cultural facilities (Centre Social de Mont-Mesly, residential centres in Bourg-en-Bresse, etc.);

- opposition by traditional and official bodies (local authorities, schools, municipal and provincial libraries, etc.) (Formez);

- staff shortage and/or inadequate qualification of available staff (Istituto Sociale Ambrosiano, Maison des Jeunes de Saint-Germain-en-Laye, Condotta Sociale della Brianza, Formez, etc.); obviously these inadequacies may lead to overlapping of cultural, social and political activities (Formez);

- continued obstacle of centralisation (Centre Educatif et Culturel d'Yerres);

- absence of appropriate legislation (Centro Sociale della Brianza);

- obstacle of ideological conflict (Environment Game);

- lack of more thorough studies apart from existing studies on information and communication (UNLA, Cosenza);

- difficulty of collaborating with existing schools (Grenoble);

- scattered population and lack of means of transport and information (Centre Educatif d'Yerres);

- difficulty in keeping alive a creative spirit in the preparation of texts which are both comprehensible and interesting for spontaneous theatre experiments (Teatro povero di Montichiello);

- impossibility of meeting, with available staff and resources, the numerous and urgent problems (mentioned in many replies).

This list of the difficulties encountered is by no means exhaustive. Although it is not a quantitative survey it will still be useful, since it will help to pinpoint the potentialities of an experimental methodology.

1.4 The concept of "pioneer work" and the need to evaluate

These facts call for both an ability to meet problems realistically and an attitude of mind enabling essential aspects to be concentrated upon, use to be made of all available powers and resources, and even involuntary waste to be avoided.

An analysis of the index cards reveals that this attitude is characteristic of pilot experiments whose pioneering function is to promote and produce controlled progress. In this respect it can be said - and we shall understand this better when we come to discuss clarification of the term and concept of socio-cultural animation - that animation measures are a valid development of contemporary pioneering activities. This has been made possible "thanks to increased historical awareness - and more precisely thanks to the emergence of a new form of social and historical criticism which does not compare present day society with anachronistic utopias, but examines seriously, in terms of history and of cause and effect, the antecedents, justifications and functions of systems which constitute the pivot of all society" (C. Greenberg, 1969).

The importance we attach to this pioneering drive, even in the field of cultural animation, does not divert our attention from the lower aspects of the contemporary world. I refer in particular to the dissemination, aided by modern communication media, of these cultural substitutes called "kitsch" (Greenberg, 1969) which discourage the will of persons and social groups to raise themselves culturally.

However, such difficulties also help to justify the experimental attitude with which we are concerned. It is even interesting to stress that this attitude is also justified by other studies, including prospective studies on the training of "tutors", on which any possibility of success in animation activities obviously depends. In one of these studies (doc. CCC/EES (71) 29 by J. J. Scheffknecht) it is stated that "Tutors need to be trained to conceive ideas rather than merely to carry out the ideas of others; by that I mean that adult education is about to, and must, enter upon an evolutionary phase. This being so, tutors must be able to question present structures and practices and work out something to replace them. This will only be possible if training lays considerable emphasis on innovation and experimentation and also on criticism".

It is unnecessary to specify how far educational experimentation promotes active research and succeeds in bringing theory and practice closer together and vice versa. It is, however, useful to recall, quoting from the same report, the intimate character of experimentation and the consequent need constantly to check the work carried out: "To train tutors means to enable them to construct a coherent and independent teaching plan, on which they can base individual teaching activities which will in turn nourish and modify the original plan" (ibidem). It is obvious that all this implies, as I have already said, a careful study of the situations in which one is called on to work, the devising of a number of possible solutions from among which the most effective will have to be chosen, the documentation of the data produced and objective interpretation and assessment of these data.

I think I may say again that this attitude does not imply strict adherence to a scientific course and is not necessarily incompatible with the creative spirit which animation requires, if only in order to meet specific situations.

Moreover, it must not be overlooked that the experimental spirit that underlies all socio-cultural animation activity has made a basic contribution to the conceptual clarification made necessary by the very nature of this term.

1.5 Conceptual clarification and present trends of socio-cultural animation

It is precisely this clarification which can be taken as a basis for dealing with present day socio-cultural animation trends.

There is first of all a negative definition that tends to exclude the kind of activities sometimes identified with cultural animation. Some examples of activities to be excluded are given in document CCC/EES (70) 66 - report on the preparatory meeting for the Symposium held by the Working Party on 20 and 21 May 1970:

Projects not relevant to the study:

1. Activities belonging strictly to an educational establishment (activities of socio-cultural centres connected with a school or university are, however, considered relevant);

2. Activities of traditional cultural institutions (for the creation, conservation or dissemination of culture), such as: opera-houses, museums, big libraries, (the activities of mobile libraries, cultural centres, etc. are, however, considered relevant);

3. Specifically social activities: assistance to invalids, old people, mothers (but "social clubs", "community centres", etc., are considered relevant);

4. Specifically vocational training (but activities of trade union reception centres are considered relevant);

5. Specifically religious activities (but non-religious activities of denominational clubs are considered relevant).

This negative definition helps us to distinguish traditional animation (that which, as I recalled, is the very manifestation of life) from animation which aims at a new future.

Document CCC/EES (70) 66, already referred to, gives us the positive definition we need: "'Management of socio-cultural facilities (animation)' is here taken to mean any action based on semi-directive methods with the aim of helping the individual members of a community:

(a) to gain increased awareness of their situation, needs and aptitudes;

(b) to communicate with others and hence to take a more active part in the life of the community;

(c) to adapt to changes in the social, urban and technical environment and to changes in outlook;

(d) to increase the depth of individual culture, which may involve, more specifically:

(i) intellectual skills,
(ii) powers of expression and creativeness,
(iii) physical skills."

The positive definition and the negative definition make it possible to emphasise that the objective of socio-cultural animation (to use an expression found in the index card on the Mont-Mesly Social Centre) is to 'create living urban communities and not commonplace dormitory towns" and, consequently, " to promote the development of a community life, to induce the inhabitants (...) to become aware of this life, take part in it, assume responsibilities (...)".

The contents follow from this objective. Their very broad range is described in the report by Mr. Genovese.

We should note here objectively that the definitions of socio-cultural animation put forward are supported by all those who have attempted the necessary conceptual clarification J. E. L. P. Coenen, 1970, 1971 a, 1971 b; J. A. Simpson, doc. CCC/EES (71) 84, 1971;

F. Lanfant, 1970; F. Bonacina, 1969; Ministry of Cultural Affairs, Paris 1966; monographs on Belgium, France, United Kingdom, Italy and Finland).

The uniformity of views suggests another comment which seems of considerable importance if one considers the multiplicity of content: animation appears mainly as a method or a series of methods. As such it is relatively neutral; it can serve various purposes. In practice, it is used in two main tangential directions. In some cases, animation endeavours to integrate individuals in the social organisation with a view to consolidating social life; in others, on the contrary, it aims at encouraging participation in group life as a means of developing individual personality (Ministry of Cultural Affairs, 1966).

Animation is therefore primarily a method. It could be added that it is a method enabling us to live social life to the full, in the beauty of its openness and diversity, to enjoy the willingness to discuss things and the security derived from the practice of genuine tolerance. It is not without reason that it is regarded as a semi-directive or non-directive method.

I will not dwell on the political implications of the concept (cultural democracy or democratisation of culture?), discussed at the Rotterdam Symposium (J. E. L. P. Coenen, 1970) and repeated realistically in the Council of Europe Project "Methods of Animation" (J. A. Simpson, doc. CCC/EES (71) 84, 1971).

On the other hand, it is interesting to compare the concepts of animation and education. Contemporary pedagogy has built a bridge between the two in the importance attached by both sectors to group activities and co-operation. But this bridge does not suffice really to reconcile the two terms in view of the difference in beneficiaries and methods. Education occasionally requires directive methods, even if authority sometimes has to be exercised very discreetly. Animation employs semi-directive or non-directive methods. Although animation has educational aims, it is nevertheless propelled by the forces which drive youth movements, trade union movements, social institutions, etc. (Ministry of Cultural Affairs, 1966).

The implications are obvious. The success of the method lies in the animation-participation-democracy principle, and cannot be guaranteed solely by the excellence of the organiser's work. Success can only follow from a combining of social forces and an effective relationship between intentional animation and functional animation, i.e. animation following directly from the social life which is being developed. In other words, everything depends on an educative society and the width of the boundaries within which it moves. The organic requirements are given in the following table (J. E. L. P. Coenen, 1971 a):

INSTITUTIONS FOR ORGANISING SOCIO-CULTURAL LIFE

LEVEL	MICRO	MESO	MACRO
1. Institutions	- bodies acting at district level	- welfare foundations - sector bodies organising socio-cultural life	Municipal, regional and provincial bodies organising socio-cultural life
2. Field of action	- district - village	- sector - small town - region	- town - region
3. Number of inhabitants	under 10,000	from 10,000 to 50,000	50,000 and over
4. Role of systematic socio-cultural animation			
4.1 Main function	psycho-social structuration	structuration of social milieu	institutional structuration
4.2 Systems - main beneficiaries	- total population - population groups	- special social category	- institutions
4.3 Organiser	- socio-cultural organiser	- socio-cultural organisation consultant	- socio-cultural adviser

4.4 Main method	group work	inter-group work	planning
4.5 Strategy	(a) reconnaissance of the field	(a) surveys	(a) thorough social research
	(b) contacts between staff	(b) inter-group contacts	(b) contacts with civil servants
	(c) stimulation of informal leaders from among the population	(c) stimulation of representatives of groups concerned	(c) stimulation of officials of public and private organisations
	(d) encouragement of participation	(d) encouragement of co-operation	(d) encouragement consultation
	(e) stimulation of joint activities	(e) efforts to organise or improve available facilities	(e) efforts to influence welfare policy
4.6 Central role of the tutor	to encourage participation	to promote communication	to democratise welfare policy

Soundly co-ordinated experimental activity can help society to become an educative society. It will also enable any public or private animation enterprise not to develop according to extrinsic patterns, to avoid any gap between theory and practice, not to overestimate social groups' desire to participate, not to underestimate the importance of cultural trends and not to interpret wrongly the role of local authorities (J. E. L. P. Coenen, 1971 a).

1.5.1 Definition of priorities

A highly important choice has already been made on a wide scale: the decision to regard permanent education as a principle of cultural policy. This choice has resulted in initiatives and difficulties which have varying effects according to the traditions and conditions in each country. Its particular corollary has been the aim of translating the concept of permanent education into concrete action, as is proved by the monographs on Belgium, France, Finland, the United Kingdom and Italy. Other official reports also emphasise this trend. I will confine myself to quoting in this connection the following passage from "Culture et communauté, politique de l'Education permanente (Ministère de la Culture Française, Bruxelles, 1970". All the components of the content of permanent education are interdependent. Politics, economics, sociology, science and technology, arts and letters ... promote the individual's integration in society. From the aspect of permanent education, these different disciplines overlap and are complementary, just as the realities they approach and interpret are unified in practice. The pursuit of any objective calls for the laying down of priorities. It is therefore necessary to determine the most urgent features of the content of permanent education. In this connection, introduction to literature and arts has long been almost the sole aim of cultural policy. To avoid all doubt, we must say that this aspect must not be neglected; but analysis of permanent education leads to a conclusion that elaborates and extends this policy. It is more important for as many people as possible to be able to grasp their political and social responsibility in society than for them to receive a veneer of traditional culture".

The influence of this classification on the planning of pilot experiments is felt very clearly (Mr. Genovese deals with this in detail in his report).

This first classification is revealed first of all by a definition of the role attributed to socio-cultural animation in national plans for economic and social development, The VIth Economic and Social Development Plan states: "Apart from the action of the public authorities, social life results from the activities of many groups formed freely with a view to developing certain cultural, sports and socio-education activities. Such community activities and the development of associations which make a society dynamic and creative should be encouraged". This idea is pursued with precise references to the structure of facilities, their siting, users' participation in the management and planning of activities, full utilisation of institutions, new experimental solutions, past and present problems, not to mention the Interdepartmental Committee, the Fonds d'Intervention Culturelle (FIC), a Fondation nationale pour la creation artistique, a Politique nouvelle de l'Audio-Visuel and the development of multipurpose

cultural facilities. Similar ideas are set forth in the Introduction to the 1971-75 Economic Plan published recently in Italy, and in the Introduction to the British monograph.

It is precisely these Plans which give this first classification a prospective significance. However, this significance does not in any way relieve the urgency of present day problems. As regards the laying down of priorities, it can therefore be said that two main trends are becoming apparent:

(a) concern is shown over the fate of socially handicapped persons, marginal groups, etc., i.e. persons "whose social and cultural life is beset at the outset by handicaps which persist and often become aggravated";

(b) it is sought to introduce a permanent education system linked naturally with changes in and an extension of basic or fundamental school systems and a wholly new definition of teaching principles, contents and methods throughout the school system. There are other means of securing the participation of the generations that are preparing to begin the big adventure of permanent education (Hessen, 1937, 1949; Pedley, 1969; Mencarelli, 1970).

The increase in appropriations for education and cultural animation made in the budgets of the various countries and the increase in expenditure on youth and adult education (1) prove that it is now generally agreed that investments in education and cultural animation are to be regarded as profitable (J. Vaizey, 1964).

Our index cards nevertheless often refer to the exiguity of appropriations. They also often reveal uncertainty as to resources promised or delay in providing them.

Unfortunately the documentation available does not permit me to give details of priorities in this respect.

1.5.2 Co-ordination of initiatives

What has been said shows how much everyone desires co-ordination of initiatives. The State is the first to do so. Where it cannot call on tradition for help, it is always more and more anxious to secure the assistance of local authorities, individuals, committed or spontaneous groups, cultural associations, bodies, clubs and academic circles.

Here we shall merely indicate the areas, forms and nature of collaboration and co-ordination:

(a) As already said, the State calls on local authorities and more or less peripheral forces and promises its assistance. However, it always tends less to be the "pawnshop of a poor society" than to transform itself, thanks precisely to the collaboration it seeks, into

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(1) This question was raised at a course organised by the Swiss Government in co-operation with the Council of Europe at Rüschlikon, Zürich, from 7 - 12 October 1968 (cf. doc. EES (68) Stage 44.5).

the "ideas bank of an expanding society". This seems an important notion, for it implies more straightforward collaboration.

(b) At provincial and municipal level, action is less empirical. Its intentions are more and more liberal and experimental. This permits the implementation of intermunicipal and regional plans at administrative level, and at cultural level the rediscovery and revival of local cultures. The diversity of objectives suitable for animation is particularly rich in this context: it ranges from the organisation of individuals and isolated family groups living in unhealthy surroundings (A. Trintignac, 1971), to the upsurge of cultural life in new towns (Mrs. Ragu, Mrs. Depelley and Lécureuil, 1969). It is also at provincial and municipal level that the problem of space arises. France's decision regarding collective residential centres seems to us exemplary in this respect. The builders of residential districts are required to set aside an area of one square metre per dwelling for socio-cultural activities. The development of these centres depends mainly on that of the various associations of inhabitants of new districts.

In this respect, the role played by committed groups, specialised institutions, spontaneous groups and individuals must be borne in mind.

(c) As for facilities, attention must be drawn to two aspects: the co-ordination of existing facilities and the ever greater appropriations granted for multi-purpose facilities. The increase in such facilities renders animation endeavours more coherent and, consequently, increases the return on the money spent. There is no lack of proof that it is possible to attract spontaneous groups even within the framework of the co-ordination, to which we have referred. The San Remo discussions may provide valuable information on this point.

(d) Co-ordination as regards the training of organisers is also of general concern. It is obvious that now no association can unaided give its organisers a satisfactory training even for the purpose of permanent education. What is lacking in this respect is a courageous attitude towards new professions, (welfare officers, leaders of leisure activities, mass-media specialists, psychologists, theatre experts, heads of libraries, etc.) needed for socio-cultural animation if it is not to rely solely on voluntary workers and amateurs. Collaboration between official organisations and associations is a positive factor. But all these matters demand quick action by the legislator. It will nevertheless be noted that research on tutor training (J. J. Scheffknecht, doc. CCC/EES (71) 29, 1971) has made it clear that "as well as direct teaching, the tutor must be capable of training other tutors and propagating his own training", by virtue of this law of continuity which governs all animation activity.

1.5.3 Co-operation with private associations

This is one of the most delicate aspects. Our cards emphasise the difficulties of such co-operation (out of 16 cards which reply explicitly to question 15.5 on difficulties of co-operation with other bodies, four mention many difficulties, three a fair amount, five few difficulties, two none at all, while two have nothing to say. But the monographs and index

cards (particularly those concerning experiments by individuals) complain of the scant attention paid to them by the authorities, particularly when it comes to grants and the co-ordination of activities. There remains, lastly, the question of collaboration between private associations, which do not always succeed in finding a common denominator for the various tasks they carry out.

It is certain, however, that problems arise primarily at practical level. In official reports the function and scope of private associations in socio-cultural animation are given increasingly explicit recognition.

Co-operation takes place at the level of administration, the drawing up of programmes and their implementation.

1.5.4 Legislation

The administrative and political aspects of socio-cultural animation acquire a special significance in discussions: the latter in regard to an accurate definition of the relationship between the parties, the former in regard to the cost of animation. Although reference is made in the index cards and monographs (particularly in the British monographs) to legislative action during the past thirty years, all the documents emphasise the need for organic legislation covering all aspects of socio-cultural animation, especially its relationship with all other factors of social life (economic, scholastic and educational). As Mr. Pierre Wigny said, "Cultural policy is tomorrow's social policy". However, the planning of the future calls for considerable intervention by the legislator, particularly where it is a question of implementing a long-term animation and permanent education programme.

It is unnecessary to recall here the fundamental importance of the role and function of private initiative (a number of reports speak of the essential function and the need to give it a privileged place). It is, on the other hand, useful to emphasise the effect which precise and, I do not hesitate to say this, creative legislation may have on the political and administrative plane. It is sometimes noted that many administrative and financial difficulties arise precisely because of the absence of appropriate laws or because of recent laws framed, unfortunately, from too narrow a perspective.

The legislative action desired by organisers is extremely simple: to appeal continually to the public, and to give concrete backing to the invitation to participate.

Cesare Beccaria, the famous jurist and philosopher, author of the well-known work "Des délits et des peines", used to say that a good law had extraordinary educational force and that the legislator was the first educator of his contemporaries. It is this undoubted truth which underlies the widespread conviction that large-scale legislative action in favour of

animation and permanent education (and not only in a national framework) would be a decisive step towards the future and in any event a valuable socio-cultural animation initiative.

2. THE OUTLOOK FOR SOCIO-CULTURAL ANIMATION

The concrete requirements which we have sought constantly to bear in mind prompt us to take account of practical suggestions as well as ideas.

2.1 Practical suggestions

Point 17 of the index cards asks for information on the outlook for each pilot experiment.

There were few answers. Perhaps we must deduce that there are so many difficulties that there are doubts about the survival of pilot experiments. In actual fact, this is not the case. The general tenor of the replies reveals confidence in socio-cultural animation which is regarded as promising for the future.

Some of the replies merit closer attention, for they support the reasoning I have put forward up to now. The first comment called for is that everyone tends to assess the value of the work achieved. This experimental spirit, already referred to, may guarantee a certain continuity. It applies to the treatment of the content as well as to the quality of the programmes, to collaboration strategy as well as to utilisation of available structures. The attention paid to the users of social and cultural services is noteworthy in this respect.

My second comment is that confidence is shown in multi-purpose facilities. This feeling often rests on a desire for greater rationality and on the conviction that animation has everything to gain from the co-existence of different forces.

These comments are only signposts indicating the prospects open to animation. They reflect all the difficulties already mentioned, which will have to be eliminated if animation is to be expanded in the future. The main difficulties include the shortage of able organisers and of good training schools. These deficiencies will have to be remedied if the experimental spirit to which I referred is to be strengthened and the way prepared for a new animation strategy whereby greater use is made of multi-purpose facilities and the forces which animate them are brought closer together. Legal recognition of the new professions involved in socio-cultural action would also be necessary.

2.2 Urgent need for a socio-cultural animation pedagogy

The facts I have noted have led me to broach certain ideas which seem to be capable of giving animation an indispensable coherence and a ferment promoting its development. To paraphrase a statement made on adult education by Mrs. Lorenzetto, it can be said that socio-cultural animation has had its "workers" but not its Rousseau. In other words, it still awaits someone who might be its permanent source of inspiration. This absence makes it possible to appreciate the work done by the "workers" and the ideas which inspire them, but it increases the urgency for a philosophy of permanent education which our documentation reveals.

This philosophy is based on values such as human dignity, creativity and the ability of every human being to communicate. This philosophy also rests on the meeting of one human being with another for a common activity, the need for communion so as to extend the boundaries of the individual microcosm to the most distant frontiers of social life, through the stimulating experience of participation. It recognises that man is able to take his decisions intelligently and freely as an individual, or member of society. It is, lastly, a philosophy which permits the continual exercise of the right to initiative which the term creative spirit today invests with a new meaning.

It is unnecessary to recall the part played by these various factors in democratic life. It must, however, be stressed that they imply acceptance of the individual, acceptance of the "other person", i.e. an attitude of solidarity and tolerance towards each human being.

As for the diversity to which we owe many achievements, it must be remembered that it is intended not to set persons against one another, but to enable everyone to enjoy his freedom in a spirit of solidarity. A pluralist society which respects all freedoms fully can regard itself as an educational society capable of benefiting from the lesson of social pedagogy, which includes socio-cultural animation pedagogy. In conclusion, we may recall that "social pedagogy prepares the concept and shape of a society whose aim is not so much education (a more or less authentic, partial or exclusive aim) but rather a society which - while remaining itself - has become a creative society and the active principle in the education of the persons who constitute it with their intrinsic value and community system. Social pedagogy is that of a society as educator of man and generations (in the final instance of itself), a society aware of its own educational duties in view of the value and dignity of the individual, in view of its own vitality leading towards a future which is always diversified, appearing as an active educational force meeting the demands and observing the ethics of efficiency and the enhancement of values. This task at any rate meets one of the most obvious requirements of our time, since the link between social bodies and State bodies, the acceptance in cultural circles of "problematical" behaviour and of many influences, the putting forward of a considerable number of suggestions and "conditionings", give rise to well-defined requirements which cannot be escaped: it is a question of restoring to education, in its present form, that coherence between educational institutes, society and life which existed in ancient times

and has today been lost, although its revival becomes more necessary every day - if only as a highly dynamic coherence in its active form - to preserve the spiritual personality of man and the civilisation of humanity from destruction" (Agazzi, 1968). What has been said about education also applies, with due allowances, for the distinction made, to socio-cultural animation.

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4. APPENDIX

INDEX-CARD DESCRIBING A SOCIO-CULTURAL EXPERIMENT

Survey of pilot experiments in socio-cultural advancement

(N.B. - Underline whichever answer meets the case
- Set out any other answer not provided for.)

1. Title and nature of experiment

(give precise details)

2. Geographical location of experiment

(state country, region, town, locality)

Facilities

(a) how many rooms? how many m^2? whether a separate building or part of another;
(b) total cost, by whom paid for (the State, regional, local authorities, grants from private sources, borrowing); annual loan charges.

3. Date when activity began

4. Origin and progress of experiment

(state the whens and whys of action taken or changes from which it stems)

5. Bodies responsible for the pilot experiment

(e.g. State authorities, public institutions, local authorities, associations, spontaneous groups, private individuals)- show separately the initiating body, the one which provided the initial resources and the one meeting the running costs

6. Structural features

6.1 - Scale of experiment (e.g. on national, regional, local scale; number of similar experiments currently taking place in your country);

6.2 - Finance (e.g. by: the government, public bodies, private bodies, individual contributions or a combination of these sources);
State exact relationship of the project to the source of finance: direct control subsidy?

6.3 - Status of project:

(a) official (with constitution, rules, hierarchical staffing system)
(b) spontaneous (if conditions under (a) do not apply)
(c) mixed (comprising features of (a) and (b))
(d) if other than those mentioned above, specify

6.4 - Internal administration

(a) centralised (is there a controller or board responsible for decisions?)
(b) joint administration
(c) advisory committees
(d) other forms of administration

6.5 - Co-operation with other bodies

(a) permanent
(b) at regular intervals
(c) occasional
(d) none

6.5.1 - Where there is co-operation of any kind, state its nature and object.

7. Resources

7.1 - Deriving from:

(a) the central government
(b) regional authorities
(c) local authorities
(d) schools
(e) other organisations: public or private
(f) the users

7.2 - Facilities and equipment

(if cinema, radio, television, tape recorders, library, subscriptions to newspapers or magazines, etc. available; give details)

8. Method of determining programmes

(state how and by whom decisions are taken as to programmes to be carried out as part of the experiment. For instance, programmes may be laid down by government bodies or by those launching the experiment at local level)

9. Activities under the pilot experiment programme

(in the list below, underline those which enter into the experiment, set out any additional ones not listed) in the field of:

9.1 - Vocational culture
9.2 - Civics
9.3 - General culture
9.4 - Scientific information
9.5 - Sport
9.6 - Audio-visual experience (film clubs, etc.)
9.7 - Debates and discussion
9.8 - Social welfare
9.9 - Pre-school classes
9.10 - Evening or Sunday school classes
9.11 - Welfare work (individual or group case work)
9.12 - Co-ordination and promotion of activities of other bodies
9.13 - Art exhibitions
9.14 - Others (specify)

10. Experiments planned for 1970

(give list and detailed description)

11. Methodology of management ("animation")

(describe and analyse system of running the experiment and mention modifications, if any, introduced since it began)

12. Degree of participation

List those activities which have met with:

12.1 - greatest interest and support

a.
b.
c.

12.2 - least interest and support

a.
b.
c.

12.3 - Explain reasons for above

13. Staffing of pilot experiment

(give details as to the items listed, and state additional ones, if any)

13.1 - Number and qualification of persons regularly engaged in each experiment
13.2 - Method of recruitment (competition, examination, etc.)
13.3 - Legal status (e.g. appertaining to organisations with fixed-term or indefinite contract, voluntary workers with no legal status, etc.)
13.4 - Training methods (e.g. lectures, lessons, regular or occasional seminars, none)
13.5 - Retraining methods (e.g. lectures, seminars, none)
13.6 - Stability of employment (e.g. stable? fairly stable? etc.)
13.7 - Any other features of staffing

14. Target groups for whom service and/or pilot experiment intended

14.1 - Age

(a) young people only
(b) adults only
(c) young people and adults

14.2 - Sex

(a) male
(b) female
(c) both

14.3 - Social level; whether mainly:

(a) privileged classes
(b) average class
(c) underprivileged classes
(d) a mixture of classes

14.4 - Occupation

(a) mainly industrial
(b) mainly agricultural
(c) both

14.5 - Geographical location

(a) mainly from a given district or village
(b) from various districts or villages

(c) other (specify)

14.6 - Criteria for finding and selecting the persons for whom the service and/or pilot experiment is intended

15. Difficulties

(show degree of difficulty experienced in regard to each aspect listed below)

	Great	Moderate	Little	No Difficulty
15.1 - Development of the experiment				
15.2 - Finance				
15.3 - Organisation				
15.4 - Conditions				
15.5 - Co-operation with other bodies				
15.6 - Resources				
15.7 - Operational strategy				
15.8 - Activities undertaken				
15.9 - Methodology				
15.10 - Staffing				
15.11 - Target groups				

16. Specify and analyse the two greatest difficulties encountered by those running the experiment

16.1 -

16.2 -

17. Outlook for the pilot experiment and suggestions

18. Mention and describe other pilot experiments known to the recipients of this questionnaire

1.

2.

3.

4.

5.

19. Bibliography of material published by those in charge of the pilot experiment described

PART III

1. A SELECTION FROM NATIONAL MONOGRAPHS

Each of the participant countries was asked to preface the information which it supplied, and which is summarised on pages 9-19 of this report of the Symposium with a monograph giving a picture of the present and future stages of socio-cultural development in that country. Only some of the participants responded to this request and the monographs which were submitted were diverse in lay-out, length and content. No overall summary or conspectus is possible therefore, and the total volume is too great for complete reproduction. Rather than adopt the easiest course of omitting any reference in this report to the monographs, the editors have decided that certain extracts should be recorded. These are taken from the Belgian (Flemish and Wallonian), English and French monographs. (The relevant sections of the Italian monograph are referred to in Mr. Mencarelli's paper (Part II).) These extracts are given below. It should be recalled that they are selections only, and that the monographs themselves were prefaces to information about a number of actual facilities.

2. BELGIUM

A. Socio-cultural animation in the Walloon area

The material collected may at first sight appear very heterogeneous. However, it seemed necessary to look at all this varied material together in order to gain a very tentative view of trends in French-speaking Belgium with regard to animation, though many sectors are left entirely out of consideration in spite of their importance.

But this heterogeneity is only apparent: fundamental constants stand out whose special forms are entirely due to the constraints inherent in the country's social, political, administrative and cultural structures. This short introduction seeks to present the essential data and thus give the reader a clearer idea of the implications of the experiments mentioned.

1. The Ministry of French Culture, which covers the entire French-speaking community in Belgium, comprises the following main divisions:

1. Arts and Literature,
2. Youth and Leisure Activities,
3. Physical Training and Sport.

This method of organisation is not based on any theoretical principles but on an entirely empirical division of the former Ministry of National Education and Culture, which placed education on one side and all sectors not specifically concerned with schools on the other. With a system of this type it was quite natural that interest in cultural animation and permanent education should be found mainly in the bodies and structures connected with Youth and Leisure Activities Division which was in charge of the entire field of out-of-school education.

For many years Belgian policy in this field has been to rely on voluntary organisations, to support and encourage private initiative in the first place and to make annual operational grants to approved organisations. Action by the State itself is contemplated only by way of experiment in new fields, with a view to their being taken over as soon as possible by voluntary organisations.

A second factor must be taken into consideration: the valuable work done by the provinces, not under the authority of the central government but by virtue of their own powers, each province having a distinctive policy.

3. With these essential factors in mind we can discern the following main trends in present-day cultural animation:

1. Youth centres, which used to be looked upon a providing active leisure-time activities for unorganised young people, gradually came to be institutions based on participation by the young in the planning and implementation of socio-cultural animation activities which meet local needs. The 5F experiments started in five youth centres was an expression of this trend.

2. The training of youth leaders and the collaboration achieved at this level between voluntary organisations and central government departments promoted courses in human relationships, which soon opened prospects for animation as a whole.

3. From a five-year cultural plan, drawn up largely with a view to establishing priorities with respect to facilities for the Walloon area, a definition emerged of the aim of animation in cultural centres. These are looked upon both as meeting places and as a kind of co-operative association in which local or regional authorities and voluntary organisations join for the purpose of cultural animation, the term "cultural" being understood here largely in relation to current trends in adult education and cultural democracy.

4. A number of experiments have been developed from the various forms of drama with the explicit purpose of abandoning repertory performances for dramatic representations of everyday life, in other words plays or dramatic happenings directly involving situations experienced by the public, the aim being animation and the creation of a sense of engagement.

5. The support provided by government departments - particularly these of the provinces - is increasingly taking the forms of assistance to the most varied types of organisation, through the provision of equipment and teachers capable of seeing through the activities planned by these groups. This assistance is leading increasingly to the organisation of teams of specialist animators with a common approach and plans designed to promote a harmonious use of the various aids to animation.

B. Local cultural training in Flanders

The training of adults in Belgium has a number of special features and is developing along clearly marked lines.

1. It mainly takes place within a number of organisations having the nature of associations which are organised nationally, regionally and locally. The members comes from a specific social background (wage-earners, middle classes, farmers, women, etc.) or have a particular ideology. Cultural training constitutes one of their principal or important secondary activities. Training is organised from time to time locally according to standard programmes prepared centrally.

Between 5% and 80% of adults are interested in the activities of these organisations.

It is difficult to include these activities in a study of training in a special locality

2. A growing number of establishments - training centres and adult education colleges - are organising intensive residential cultural training, attended exceptionally by persons from a single locality, though as a rule the participants come from all over the region or even the country.

3. The trend towards professionalism is to be observed at present among the heads of residential establishments and in organisations at the national and regional levels. At local level training programmes are run by volunteers and part-time staff.

4. Serious efforts to co-ordinate local activities began about five years ago. Such co-ordinate local activities began about five years ago. Such co-ordination is not confined to cultural activities and the organisation of leisure time. A number of weekends are organised for the leaders of the local branches of organisation and institutes. The municipal cultural councils, to which reference is made later, are one result of this.

5. The physical infrastructure available locally to training organisations is generally parish property. In most cases it is out of date, though since the Second World War many churches have built new premises adapted to requirements. Not all ideological groups can look upon these premises as a meeting place. This is a disadvantage.

6. Work on the creation of a network of municipal cultural centres began five years ago. It is certainly not the intention that these centres should merely constitute premises: with their staff they are supposed to help co-ordinate and to stimulate, both quantitatively and qualitatively, training at the local level.

7. Socio-cultural centres have been set up in districts in large towns where the population lives on the fringe of society. These centres involve the entire population of a specified district in development activities.

8. An example of "general animation" is given later on. In an experiment of this type the inhabitants of a specific locality or region are invited to take an active, committed and organised part in determining socio-cultural trends. Some of the aforementioned points are considered in greater detail.

Cultural centres

Three cultural centres of a new type have just become operational in Flanders. Eleven are being built and will be completed shortly. Plans for nineteen are being prepared. Seven of these thirty-three centres are designed to exert cultural influence over a region; the others are to serve a locality.

The centres have been built by the local authorities with a State grant of 60% of the cost. They are designed for all types of cultural work, including adult education, the emphasis being on the latter function. Voluntary local cultural workers are closely involved in the running of the centres.

The presence of full-time animators is considered necessary to enable continuing good quality work to be carried out on a large scale. The status of this staff is under consideration.

Cultural councils

There are at present ninety-four cultural councils operating in Flanders, of which half are recognised by the Ministry of Culture. They comprise one or two representatives of each local organisation or branch engaged in cultural work. In most cases there is an adult education section. The general meeting of a council has between fifty and one hundred members, sometimes even more. The number of committee members varies from ten to twenty.

The functions of the cultural councils are:

1. to advise the local authority on cultural matters;
2. to co-ordinate existing cultural activities;
3. to promote and engage in activities beyond the means of existing organisations.

The field open to the councils is tremendous.

Most of the councils have been set up only recently, and they are still feeling their way. As they have no permanent staff of their own, all the work falls on senior staff already working in their own organisations. The management of a council often lacks an overall view in its efforts to eliminate from such a composite group the tendency to confirm the organisations' status quo.

Action is now being taken with a view to training the officers of the councils. National periodical and training courses are helping in this. It is intended gradually to provide the councils with permanent staff. This staff will have very comprehensive duties: to direct the study of needs, to advise, to provide services and to train personnel. However, every effort is being made not to take action out of the hands of existing organisations or to come into conflict with the national planning centres of adult education organisations.

Neighbourhood activities

Socio-cultural policy in certain districts of large towns, where the population lives on the fringe of society, must be decentralised from the municipal level.

The centre of activities, the study of situations, the discussions and the action must all be transferred to the district itself, for its inhabitants are not caught up in any activities planned centrally for the municipal area.

Action along these lines has been taken in some thirty districts. Twenty of them receive grants from the next higher authority.

Each of the districts has one or two full-time workers living there, who have a district centre open to everyone. Voluntary workers from the district or elsewhere carry out the plans prepared for young people and adults.

Conclusion

In Flanders, the focal point in adult education and the popular participation characteristic of it are to be found within the national organisations. The scale of the training activities which they promote is unique.

The unit of action and planning is therefore to be sought in the social groups for whom the activities are designed, not within territorial boundaries.

Efforts to achieve a consistent training policy locally are recent. They supplement those of the large national organisations, which will not surrender their existing right of planning. There is no doubt whatsoever that, despite good organisational arrangements at the higher level, a large proportion of adults are not touched by adult education. It is to be hoped that

the existence of well-equipped centres and adequate staff among the population itself, in all its various parts, ensure the spread of active participation. The first cultural centres and activities in the districts already suggest that this is happening.

3. MONOGRAPH DESCRIBING SOCIO-CULTURAL EXPERIMENTS IN ENGLAND AND WALES

In England in the last decades there has been a movement towards a conception of culture as a style of life in all its aspects which pervades a community, and in which appreciation of the more memorable phenomena in, say, literature, music and the fine arts, is seen as an outcome and integral part - but only a part - of this style of life. Other parts have an equally valid place in culture - for example, less structured manifestations of appreciation and creativity in popular or experimental media; or of the design and life patterns of industrial installations and work; or of intelligent grasp of individual or community situation and needs, and of the ability to express these and to initiate appropriate action.

"Management of soci-cultural facilities" is, thus, seen in England as action to improve the quality of culture as so defined. It is, then, of necessity, action destined to affect the life of communities, even though its initial impact is upon people as individuals. A wholly independent individual culture is a contradiction of these terms, and, is, in any historical context, unrealisable in practice except by the egregiously wealthy or by the alienated, isolated or autistic.

Although the idea of "culture globale" or "culture vécue" is familiar enough in this country, it is only recently that it has found some expression in statements of policy, statutes and regulations made by central or local governments. There are not yet many examples to be found where the whole spectrum of socio-cultural development is the charge of a single agency. More common is the work of agencies which cover several sectors of the spectrum; or the co-ordination of a number of these agencies.

The work, then, which in England can be called socio-cultural development is aimed at developing among the people a sense of need for fuller self-realisation and expression, of their membership of a community, and of willingness to share actively in efforts to improve its socio-cultural environment. Such aims involve the "transmission and diffusion" of reasonably identifiable areas of knowledge and skill - in physical, intellectual and aesthetic expression, appreciation, communication and creativity. This operation can take place at rudimentary, subliminal and informal level, or it can consist of frank teaching and learning processes. It is worth noting that both planes can include an extension of that knowledge and those skills which were formerly regarded as the sole components of culture - a "cultivation" which technological advance has made accessible to a vastly increased proportion

of the population. It will readily be seen, however, that the boundary between this and the practice and development of skills that are usually called "recreational" is likely to be flexible and vague.

INSTITUTIONAL AND ORGANISATIONAL FRAMEWORK OF SOCIO-CULTURAL ACTION IN ENGLAND AND WALES

The legislative basis for cultural animation in the United Kingdom is complex, and most of it came into being in a piecemeal fashion sponsored by a number of different government departments over a period of many years. Only recently has there been legislation which envisages a broad-front development of "culture globale" in certain specific areas. This is the urban renewal programme under the Local Government (Social Needs) Act 1969. The Act marks a significant assumption by government of fresh responsibilites, and a recognition of new categories of social need, and it sets the stage for new forms of government action. The Home Office (Ministry of the Interior) is to work in conjunction with other government departments to co-ordinate the action of teams of socio-cultural workers from statutory services and voluntary organisations. In the design of programmes there is to be full consultation with representatives of the target communities; and there is to be on-going research and evaluation of progress. The aim of the urban renewal projects is to revivify the life of rundown city areas over the whole socio-economic and cultural front.

This new step has come after several years during which central government departments have extended their interest beyond the more quantifiable features of the life and welfare of the people. A number of officially commissioned reports have marked this interest. In 1969 came the report of the Royal Commission on Local Government (Seebohm report) recommending closer co-ordination of the work of the statutory socio-cultural and welfare agencies. A research document prepared for this Commission, "Community Attitudes Survey", threw much light on patterns of daily life and social participation. Also in 1969 appeared "Planning for Leisure", a survey, for the Department of Education and Science, of existing patterns of participation in outdoor recreation and the use of public open spaces by city dwellers.

Other more recent statutory bases for socio-cultural development include the Public Libraries and Museums Act of 1964. Although the prime work of libraries is necessarily excluded from this monograph, a great deal of cultural animation has grown up around many local libraries serving well marked communities. Action has been initiated which has created around the library a centre for the arts, or a focal point for interests in local history, crafts, music and drama, sometimes with a pre-school play-group. Again, the "Policy for the Arts" stated by the government in 1965, although primarily concerned with opera, concerts, exhibitions and the promotion of professional artists and performers, has resulted in a flow of financial support from public funds for the creation of small arts centres even in small rural areas. Here it is the populace which is drawn in, in a creative way, to the business of meeting its own aesthetic and social requirements. Under the same programme has come the revitalisation or creation of several civic theatres planned to have a wide cultural impact on their area by becoming social focal points.

The Physical Training and Recreation Act of 1937 enables local governments, including the smallest authorities, the parish councils, to provide, or assist a voluntary organisation in providing, such facilities as centres for associations serving athletic, social or educational purposes, as well as sports grounds, camps and gymnasiums. This Act is the statutory basis for the provision of most community centres, and regulations under the Act prescribe for them a form of democratic self-management. Community centres can also be provided for municipal housing estates under the Housing Act of 1957; and, in addition, any local education authority may build a community centre exercising its powers under the Education Act of 1944.

Halls for assemblies and meetings may be built by local authorities in accordance with the Local Government Act of 1933. By the Local Government Act of 1948 they are empowered to provide entertainments, concerts, and dances and to maintain orchestras and bands. Other Acts, such as the Health Act of 1936, the Countryside Act of 1968 and the Transport Act also of that year, give authorities power to improve the environment with parks, recreation grounds, village greens, centres and camping sites. In 1970 a circular from the new Department of the Environment enlarged the scope of much of this legislation and urged local authorities to consult with such national advisory bodies as the Sports Council and Countryside Commission. Some interesting developments are in progress, such as the Lea Valley Regional Park, but are not yet ready for description. It is under the legislation described above that the Lymington Community Centre and the Urdd Gobaith project have been put on foot.

The Department of Education and Science has been particularly associated with cultural development. The basic legislation is the Education Act of 1944 which charged the Minister to ensure that local education authorities promoted "the spiritual, moral, mental and physical development of the community". The appointment of a local government worker to concern himself with global cultural development is most likely to take the form of an appointment by the local education authority - except in the case of new towns or urban renewal programmes. Since 1944 the Ministry (now Department) of Education has had, or has taken over, responsibility for the administration of the Physical Training and Recreation Act and for the community centres created under it. A Ministry pamphlet on community centres, "The Red Book", is an early statement of the philosophy of community development by a combination of local initiative with governmental action. The Department has also had responsibility for libraries and museums, the arts policy and sports development, as well as for the youth service and adult education, and the leisure time activities of school children. The Department of Education and Science has thus been one of the main Ministries concerned with the increase of socio-cultural facilities and the appointment of professional and part-time workers engaged in them - and these cover the very wide range of leisure activities and interests which can involve the learning or application of various branches of knowledge and skill. The co-existence of these under the responsibility of one Ministry has led to considerable evolution in the concept of cultural development and in its realisation. Mention must be made of the idea of multi-purpose educational buildings serving a community not only for the education of its children but also as facilities for its youth and adult population in their leisure, and to

be used either for social or political functions, or for educational activities. Examples of the village college and community college were included in the cards.

Three reports commissioned by the Department of Education and Science have stimulated attempts along these lines in greater depth. The Plowden Report on primary education stressed the impossibility of a real breakthrough to educational progress in many areas when the patterns and values of parental community life ran counter to the values and behaviour proposed to the children by the schools. Social action to alter community attitudes, tastes and expectations was recommended. As a consequence the Ministry, advised by the Social Science Research Council, deemed a number of areas to be educational priority areas with high claims upon the educational budget not merely for the provision of schools and teachers but for the promotion of tenants' associations, parents' associations and activities sponsored by other voluntary organisations. The Newsom report on the less academically able half of secondary school pupils recommended a broadening of the curriculum to merge into leisure interests which could be continued on the school premises in leisure hours. The report "Youth and Community in the '70s" stressed the need for older teenagers in their leisure to be increasingly attracted to voluntary courses, given mostly on school premises, which would enable them to make the most of their situation in work and leisure and to play a constructive part as citizens of an "active society".

It is impossible to go very far in any account of the institutional framework of cultural animation in this country without reference to voluntary organisations. They were in fact first in the field. It was only gradually during the first half of the present century that public opinion abandoned the notion that such action lay, for the most part, beyond the proper sphere of government. Before that time this work was undertaken by voluntary organisations initiated by people of vision and benevolence, and at first supported entirely by private patronage and donation. The first form of governmental intervention in the field consisted of grants of money to aid the work of these organisations and a tradition of co-operation between government, local and central, and voluntary bodies has grown so strong that it continues even when government enters the field with its own workers. New voluntary organisations emerge with good prospects of securing governmental assistance - examples in recent years being play-group associations, consumer associations and pre-retirement associations. Some of the longer standing voluntary organisations such as the Women's Institutes, the Townswomen's Guilds, and the Workers' Educational Association have become national institutions. Recently with the aid of highly qualified social-psychologists and sociologists the Union of Townswomen's Guilds has undertaken a self-scrutiny and reorganisation of its work to meet social needs. Pre-eminent among voluntary organisations stands the National Council of Social Service, an umbrella body for a wide range of socio-cultural associations activities and facilities. The work of the Council of Social Service in the problem borough of Camden since 1964 has included counselling given through six Citizens' Advice Bureaux; the establishment

of a bureau where citizens may offer to give voluntary labour to improve the environment or aid fellow members of the community; of a marriage guidance service; of an adventure playground with rooms for painting or reading; of a prisoners' after-care service; the arrangement of preparation for retirement courses; and of a cheap luncheon club where lunch is followed by lectures on art, literature or social problems by celebrated people.

Some picture of the co-operation of statutory and voluntary bodies in the work of socio-cultural development, and in eliciting the participation of people in the improvement of their environment, may be seen in recent work in Liverpool. In 1966 the local education authority set up area community wardens to co-ordinate the work in certain areas of adult education centres, community centres, youth clubs and play centres. From the outset these area wardens saw their role as that of community development officers and included in their purview a good deal of work at street and neighbourhood level, which often involved co-operation with workers from other agencies such as health and social security. They also depended a great deal on attractive programming by the heads of adult education centres housed in schools. They secured the ready co-operation of the Workers' Educational Association which, with a grant of money for this purpose from the Department of Education and Science, appointed a tutor to devise programmes in accordance with the real interests and tastes of the population, involving educational methods which were acceptable to people whose experience of formal learning in the schools had not been encouraging. These programmes exploited points where shared distress, or common patterns of life, brought people together and near the orbit of educational action - the meeting of mothers around school gates, or of parents at employment interviews for their children, or certain places of entertainment. At the same time the programmes included courses of interest to those in the community who were willing to take on voluntary responsibility or service for the community - as shop stewards in industry, or local government elected representatives, or counsellors, and visitors for the sick or aged, or animators of cultural events. The titles of some of the courses are indicative of the "grass-roots" approach - "You and your children's education", "Your family and you", "This game called football".

All this work was given greater stimulus when Liverpool was declared an educational priority area by the Department of Education and Science. The aim of the ensuing action was to produce a socio-cultural environment where people could develop latent talent and learn to participate in society more competently and confidently. The Liverpool Educational

Priority Area has had much documentation and the national press has publicised some of its manifestations such as the exhibition of 1970, the "Playmobile" and the neighbourhood and City Art Festivals. The Council of Social Service has been eminent among the voluntary organisations co-operation. This most interesting city, with its classically deprived and problem area, Liverpool 8, which contains a university, two cathedrals, the business premises of many wealthy entrepreneurs and professional men, and also acres of rehousing for alienated, poverty-line, sub-cultural and often anti-social families, provides a wealth of material for study. It has been mentioned at some length here as an example of the possibilities for the co-operative working of British cultural animation agencies, statutory and voluntary, which have hitherto been so fragmented.

4. FRENCH EXPERIMENTS WITH SOCIO-CULTURAL FACILITIES

1. Introduction to the experiments

This introduction describes different types of experiments suggested by the application of various animation techniques over the last fifteen years:

A. The conventional social centre, the first of which dates back to the beginning of the century, provides under one roof medical and social services (social welfare, maternal welfare, child welfare, etc. services always available) and premises for manual, artistic, intellectual, etc., training activities. While social centres still have this form, they have moved towards greater participation by the users of their services and activities in planning and management. There are in France at the present time some 500 social centres, but it is difficult to say with any accuracy how many of them have developed in this direction.

B. The first youth and cultural centres were set up in 1945. Varying greatly in size according to the range of activities, they offer many activities to the young people of between 15 and 25 who frequent them. Users have a say in the running of activities through their representatives on the centres' governing bodies. There are about a thousand such centres in France at the present time.

C. Residential community premises have developed since 1965, when it was made compulsory for builders of blocks of flats to set aside an area of 1 m^2 per dwelling for social and cultural activities. As a result, some 100,000 m^2 have been made available for this purpose so far. The animation of such premises depends mainly on the development of multi-purpose associations of the residents of the blocks. However, effective animation call for co-ordination, which sometimes occurs spontaneously but generally requires a management association as the necessary point of contact for co-ordination; the association may also be the means of engaging animators to serve the users.

D. The co-existence of facilities in the same district which are intended for different categories of users but provide similar activities may lead both to duplication and to segregation. So in 1966 a proposal was made to combine certain facilities where different population categories, while being able to engage in activities suited to each of them, could meet and in some cases make simultaneous use of particular services. The idea of integrated facilities was put into practice in this form, for instance at Grenoble in the community centre. But it was taken further at Yerres, with integration both of the social and cultural facilities and of the secondary school. However, this last development covers several villages, unlike the experiements mentioned earlier, each of which is limited to one district of a town.

E. The cultural centres first created in 1962 - whose sphere of influence may extend beyond a single built-up area and cover a whole region - have been described as "by far the best meeting place and point of contact between culture and those who seek it, between those who deliver the message and those who receive it, between artists and their public and, when all is said and done, between human beings".

There are at present some ten such establishments.

2. How socio-cultural animation is envisaged

These experiments show the broad trends which have developed gradually over the last fifteen years, in particular the following:

A. From the standpoint of scale, an attempt has been made to develop simultaneously extensive facilities serving not only an entire urban area but also the neighbouring region (cultural centres), facilities for parts of towns (social centres, youth and cultural centres) and facilities serving groups of flats (residential premises).

B. Whereas at the beginning of the century, social welfare work mainly consisted of providing the public with a number of services and activities decided upon and planned by those in charge of the facilities, there is now an increasing trend towards participation by the public

in the management of facilities and activities. In this context should also be noted the growth of community life in a society characterised by the individualism of its members, a development to which the success of residential community premises bears witness.

C. One of the most recent characteristics seems to be the part taken by teachers in animation. The changed mentality of the young with regard to people who looked upon themselves as masters, and dealt with young people accordingly, is making it necessary to revise educational methods in order to win over, as the animateur does, a public which can no longer be considered entirely passive. The inclusion of the school in animation activities, which has been tried out relatively little, thus seems to meet this need.

D. The multiplicity of facilities has led to two types of experiment:

- one type seeks to house all the facilities in a single group of buildings (integrated facilities), the facilities being juxtaposed and common access routes provided so as to reduce the chances of segregation and achieve full use of the premises;

- the other type is less concerned with integration and seeks rather to facilitate liaison between activities, to compare day-to-day practice as part of a joint effort to achieve effective animation. That is the purpose of local co-ordination bodies such as the Socio-Cultural Office at Rennes.

3. Comparative evaluation of experiments

A. In relation to the public

Of course all social categories are equally concerned by socio-cultural action, but not all have responded in the same way to the opportunities provided. The example of the Châtillon-Malakoff Social Centre shows that the users of socio-cultural facilities come mainly from the highest social categories in a group of flats; it is they who provide most of the volunteers who assist the social workers or carry on where they leave off.

Similarly, the experience of the cultural centres suggests that the quality of the works presented attracts persons of a high level of intellectual and artistic training.

On the other hand, it has been observed that the presence in a district centre of a high proportion of persons living on the fringe of society causes the others to leave; similarly, some young people are claiming that they alone should be allowed to use the Youth and Cultural Centre which forms part of the Community Centre at Grenoble.

B. In relation to methods

- Methods of determining needs are based less and less on subjective concepts which tend to prescribe a specific type of facility irrespective of the locality and the people living there. There is an increasing tendency to provide limited facilities

by way of initial centres, from which the first contacts can be made and the nature of future district facilities and methods of animation decided with the population.

- In most of the cases mentioned programmes of activity are no longer prepared by the social workers alone but together with representatives duly appointed by the users' associations.

- Educational methods are no longer fixed by a person with responsibility for the facility acting alone but by a team of social workers also occupied with it.

C. In relation to resources

The type of facilities described shows great variety. There is no doubt that the trial period is not over and that other experiments will still have to be made.

4. Future trends

A number of experiments are being planned, particularly in connection with the creation of several new towns. These experiments will be concerned mainly with the overall architecture, the selection of sites, the types of facility and premises, the nature of the services and activities and the management.

Preliminary research work is now being undertaken: of necessity it takes into account any forecasts that are now possible of probable future developments in styles of living.

PART IV

REPORT OF THE SYMPOSIUM

1. By way of introduction by Mr. J.A. Simpson, Director of the project "Socio-cultural animation"

This introduction gives a brief account of the more immediate and obvious contributions made by the San Remo Symposium to the work of the CCC in the field of cultural development and, in particular, to its socio-cultural animation project. Without hesitation it can be said that this work has been significantly furthered, in ways that will be indicated in the following report, by the constructive conclusions and recommendations of the three Working Groups - on Motivations and Needs, on the Initiation of Programmes, and on the Evaluation of Animation - in which the Symposium spent the larger part of its time.

The report upholds that scholarly and open-eyed dedication to truth with which Professor Mencarelli and his Italian colleagues organised the Symposium, and it accurately relates the proceedings of a conference composed of almost a hundred experts (1), each with an individual background in national circumstances, in function and experience, and in personal and social philosophy. No attempt was made in the plenary sessions to frame any of those unanimous conclusions and resolutions about the nature of man and society and culture, or about the ideal processes of animation or the duties of government which sometimes sound more impressive than their practical utility warrants. The proceedings of the plenary parts of the Symposium were designed primarily as launching-pad and retrieval arrangements for the three Working Groups. They were marked throughout by the spirit in which the Rapporteur General and his team inaugurated the Symposium - a spirit embodied in the principle: "In necessariis unitas, in dubiis libertas; in omnibus caritas".

Nevertheless, no one present could remain unaware of a very great measure of fundamental unity among all the participants. Overriding all separate points of view there stood out a belief in cultural democracy and a determination to find ways of realising it in the broad spectrum of action known as socio-cultural animation. It was clear too that there was a coincidence of strong majority opinion along a number of other lines, although in such a large gathering there was insufficient time for its formulation in words which would be unanimously satisfactory. These dominant lines of thought have been indicated by Professor Mencarelli in his opening section of the report "Orientations". They are underlined, with reference to the work of each of the Working Groups, in the personal reflections which he adds as a coda to the report, "By way of conclusion".

It remains here to give, as objectively and concisely as possible, a summary of the main ways in which an accession of strength has been brought to the work of the CCC - not merely by the days spent at San Remo, but by the long and careful preparation of the Symposium over eighteen months of the exchange of information and views between national experts in meetings, correspondence and documentation. This whole process has had the following observable results:-

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(1) Cf. Appendix

I. HARMONISATION OF DEFINITIONS AND AIMS

The Symposium marks the entry of the socio-cultural work of the Council for Cultural Co-operation into a less disturbed climate. It sets the seal upon the achievement of a workable measure of agreement about a number of issues which were acutely manifest at the time of the Rotterdam Symposium in 1970. It is now possible to go forward towards the elaboration of a European socio-cultural policy with a mind and conscience much less inhibited by social, ethical and methodological controversy. The whole San Remo operation has brought about a very great measure of reconciliation and harmonisation of contrasting points of view. The resolution of the difficulties has been worked out in the course of long and tough debate, and it represents no mere verbal compromise. Leading examples may be quoted:

- acceptance of the equal validity of each of the plurality of cultures in a society; and, at the same time, recognition of the need for animatory action in order to ensure the fullest possible self-realisation and the widest possible repertoire of experience among people;

- endorsement of the principle of cultural democracy; and agreement that the democratisation of traditional culture can play a part in a movement towards this;

- agreement that the organisation of our societies should, for the purposes of socio-cultural animation, be changed radically; and that this change needs to be achieved in co-operation with the policies of democratically constituted governments, central and local;

- acceptance of the need for fullest possible involvement of people in the diagnosis of, and response to, their own socio-cultural needs; and also of the need to respond to latent need where spontaneous demand is not forthcoming - and not to reject, on doctrinaire grounds, any method of animation which promises to be effective;

- agreement that socio-cultural animation, for fullest efficacy, needs the support of a suitable system of permanent education, particularly in the schools and adult education; and agreement that there can be no single formula for bringing this about, and that the relationship between education and socio-cultural animation needs much further study if the dangers of institutionalisation and systematisation are to be avoided;

- agreement that the evaluation of any piece of socio-cultural work cannot be done without the full participation of the animateur and the target population; and that the evaluative process should make as full use as possible of objective indicators of progress.

Such a compressed summary can do little justice to the tremendous amount which has been achieved by these harmonisations, and the great extent to which they facilitate future work in the socio-cultural project.

II. GUIDELINES FOR PRIORITIES IN THE AIMS OF THE WORK OF THE CCC

From the exchange of view which took place before and during the Symposium it has been possible to form a clearer picture of what is expected from the CCC by European workers in the socio-cultural field, and of what they think should be the prior aims. These may be summarised as follows:

- to bring about a more active awareness on the part of local and central governments that socio-cultural animation is a distinct area of work of great and urgent political and socio-economic importance for which governments should have an explicit policy supported by adequate resources and administered by a purposefully integrated structure of government departments;

- to promote the co-ordination of all the agencies concerned in socio-cultural animation; to find patterns for co-operation between government departments and voluntary organisations, and between the voluntary organisations themselves. All this with the proviso that the maximum of freedom of action and vitality be left to the agencies concerned, and the maximum of participation be secured from target populations;

- to establish guidelines for relationship between socio-cultural animation, on the one hand, and, on the other, educational systems, commercial cultural facilities, and the mass media like press, radio and television;

- to establish guidelines for the best ways of ensuring an adequate supply of animateurs - their recruitment, and the arrangement and content of their training.

III. SPECIFIC RECOMMENDATIONS FOR ACTIVITIES UNDER THE SOCIO-CULTURAL PROJECT

A number of these have been recorded by the CCC observers at the Symposium. This is not the place for giving a catalogue of them, and, in any case, they will be found in the following report either explicitly or by implication.

IV. EXTENSION OF EUROPEAN KNOWLEDGE OF EXISTING WORK IN INDIVIDUAL COUNTRIES

This was a major contribution of the Rotterdam Symposium. The value of its successor in this respect can be gauged by the fact that it has increased the pool of information at least tenfold. It is only from a sufficient quantity of such information, kept up to date, that a typology, relativities and growing points can be established in the on-going work of the CCC. The report which follows does not give a picture of the detailed and structured information which was submitted in the card indexes and accompanying monographs from the participant countries; nor of the admirable way in which this information was introduced to the Symposium in the profound preparatory papers of the Rapporteur General and his colleagues Professors Borghese, Cesareo, and Petracchi. These papers have added significantly to the literature of the socio-cultural project.

These, then, put so briefly as to run the risk of understatement, are the contributions which can at this early date be seen to have been made by the San Remo Symposium. They are

sufficient to ensure that the CCC and its member governments must be more than satisfied. In conclusion, one who attended the Symposium as an observer may be permitted to record the deep appreciation of the participants for the most excellent organisation of the Symposium in all its aspects, procedural and residential, by the Italian authorities.

2. Guiding principles for the future

2.1 Socio-cultural animation presupposes a cultural policy based on a desire for "cultural democracy". It assumes acceptance of that aim at all levels and the will to bring the spheres in which decisions are taken ever closer to the persons and groups, the quality and meaning of whose lives are concerned.

2.2 Socio-cultural animation is comprehensive and encompasses fields extending beyond those of leisure and education as we understand them today. Links will undoubtedly have to be established with all educational institutions with a view to permanent education; but such links must not restrict the independent nature of animation.

2.3 The experimental character of socio-cultural animation must not imply any limitation of its scope: the aim must be to progressively create a complex network covering the whole of national territory.

2.4 As research, the analysis of needs, the programming of activities and the evaluation of results are all part of animation as a whole, methodologies, the freedom of action given to persons and the consultation carried on in each of these spheres must be in accordance with the principles of animation itself, as set out in paragraph 2.1.

2.5 Socio-cultural animation cannot be "authentic" if it restricts participation solely to short-term programmes. It presupposes the widest collaboration between the persons involved in these programmes and local, regional and national authorities responsible for carrying out a policy in this matter. The action such authorities take must, to an increasing degree, be determined by contractual decisions binding on the partners after frank negotiations between persons able to express themselves freely in the defining of aims and methods.

2.6 An animateur's functions are complex: they call for a combination of technical abilities, a welcoming manner and a sense of responsibility towards the communities in his charge and towards the political and social institutions. But that responsibility must not restrict his autonomy. On the contrary, because of its very complexity, the animateur's function makes it imperative that he should enjoy a high degree of independence in his work.

The status and permanent training implied by these different requirements make research with a view to new innovative and flexible regulations urgently necessary.

However, we cannot await the findings of this medium-term research before tackling the immediate problems arising out of the urgent need for recruitment. Training to this end must begin straight away.

2.7 The Council of Europe is strongly urged to promote the development and extension of pilot experiments in all the member States of the Council for Cultural Co-operation. Experimentation on a vast scale would have the advantage of clearly defining the outlines, aims and limits of the socio-cultural animation now taking shape. That would provide a valuable source of information and experience which the Council of Europe could undertake to assemble and disseminate widely. Though we do not wish any rigid frame of reference, it does seem necessary to define, in the near future, a minimum statute to be drawn up in collaboration with the national and local authorities to protect these experiments over a period of time to be specified. It also seems desirable that such experiments should be chosen by mutual agreement between the parties concerned (Council of Europe, governments, animateurs). Whilst not wishing to propose any specific procedure in advance, we suggest it might be based on the measures devised for the experimental study of the cultural development of twelve European towns.

3. Conclusions of the Working Parties

3.1 METHODS AND TECHNIQUES FOR ANALYSING MOTIVATIONS AND NEEDS

3.10 Preliminary definitions

Any socio-cultural action must be preceded by a clear explanation of the hypotheses or aims chosen. This prerequisite will be useful both to the animateur and to the public concerned. (All too often the promoter of a project is vague about his own working hypotheses and aims.)

In concrete terms, there is the general principle (the philosphical or ideological affirmation) which guides everyone's actions and research. In the context of this meta-sociological consideration will be formulated the hypotheses and aims which will determine, for each, the nature of the means to be used.

The researcher must be very conscious that he is basing himself on general or objective hypotheses and that these are not neutral any more than the means used.

The aim of these premises is to ensure a better understanding of the definitions of the various concepts used in the discussion.

CULTURE

This means the way in which a group or a community lives and thinks. It is a very general definition. Man is not always free to develop his own culture, but is subjected to a set of pressures. These can be summed up by saying that today, in what is known as the consumer society, man has to adapt himself passively to society.

The process of democratisation must be taken as far as possible. Every individual must achieve independence and, from a passive object, become an active and responsible citizen. The decision-making centres must be brought as close as possible to every individual concern-

ed. Society must be adapted to the needs and aspirations of its members. Every community has a sub-culture. That sub-culture must be respected by the animateur and researcher, provided it is the authentic expression of the people making up the group or community. But some sub-cultures, even accepted ones, may in fact be repressive because they are imposed artificially by dominant groups, and thus prevent man from achieving self-fulfilment. The supreme difficulty for the animateur will be that of distinguishing clearly between what is authentic and what is artificial.

NEEDS

Apparent needs

These are expressed directly in the attitudes and opinions ascertained by relatively superficial methods such as enquiries or interviews. In cultural animation it is essential that a distinction be made at the outset between manifest needs in the sense of genuine needs and manifest needs stimulated by the ideology of the dominant social groups.

Latent needs

These are fundamental needs of which the individual is not immediately aware. They are created by the social system in which he lives and his own fundamental impulses. They are revealed only during or as a result of animation. It is important to beware of the dangers of manipulation inherent in this differentiation.

It should be remembered at this stage that the foregoing considerations and those that follow raise problems on whose solution the survival of our societies depends. If the authorities fail to realise the urgent need to alter drastically a number of outdated distinctions, "firmly entrenched and time-tested" though they may be, our systems may disintegrate. Crises exist: to pretend they did not would be illusory. To promote the transformation of these systems, particularly along the lines suggested in this and the accompanying reports, is not only necessary but answers a third category of needs keenly felt by our society.

ANIMATION

The aim of this activity is to satisfy the needs created by society and by each individual's own dynamics. Animateurs must unquestionably give individuals and groups the means to understand their society, find their place in it and thus control the frequent changes which

affect it. These groups and individuals should themselves increasingly provoke changes in society to suit their own ends rather than submit to changes arbitrarily imposed on them.

The relationship between education and animation seems to differ according to the societies and their organic structures. Educational institutions could thus also serve as a framework for animation provided they are transformed and adapted to the new conditions created by socio-cultural animation.

Animation is essentially stimulative. This means that it cannot create a relationship between a subject (animateur) and an object (animé), but must set in motion a process which makes individuals and groups, just as much as the animateurs, fully conscious active subjects.

It should be noted that the stimulative character of animation may imply action aimed at fundamentally changing the structures of our society just as much as action aimed at promoting development and reform.

Animation cannot manipulate groups and individuals, as frequently happens in the case of unavowed aims and hypotheses, but must make them aware of themselves, of their abilities as human beings, and of their function and their place in society.

Since animation consists basically of specific measures, the animateur cannot "colonise" the group with which he is working: he must listen to the group and learn before he can make any contribution of his own.

To do his work, the animateur must be passionately interested in it, but he must also enjoy freedom of action guaranteed by the authorities granting the subsidies. At a later stage the animateur will become the trainer of animateurs from inside the group in which the animation process is taking place. Far from confining himself to using techniques of expression intended to promote individual self-fulfilment, the animateur must adopt a more comprehensive approach to his work, based on that fundamental democratic principle whereby individuals become increasingly masters of the decisions affecting their lives. Concentration from the base upwards will make it possible to co-ordinate efforts.

These comments on animation are aimed rather at describing a general aim than at proposing a series of means or recipes which could lead only to cultural activism concealed behind the mask of pseudo-neutrality.

RESEARCH

Research into people's needs and motivations is an integral part of the animation process.

Research and animation are not two different things which have been juxtaposed, but are successive, or rather simultaneous, stages in a general process whose aim has been defined. Indeed, although research is often necessary, it becomes indispensable only if it is conceived as a form of animation. Consequently, it may be asked to what extent research and animation should be separated. Our comments on research and the researcher show that it is inseparable from the concept of animation and the work of the animateur.

3.11 Methods and techniques for assessing the needs of the different sections of the population

Two categories of needs have been distinguished: conscious and apparent needs on the one hand, unconscious and latent needs on the other. To study the first, traditional methods such as interviews or opinion polls can be used. Their results are superficial. As to the second, the best study methods seem to be those based on the participation enquiry, although the procedures for this type of enquiry are still unclear. This implies, above all, that the researcher himself should be present, and even play an active part, in the community concerned.

In any study of the latent needs of individuals and groups, due account must be taken of all aspects of the life of those concerned. As this type of research covers the widest spheres (sociological, political, etc.), it will be useful for the animateur in that it will give him a better idea of the ground on which he has to work. Consequently, such a study cannot be restricted to leisure time, but must also analyse phenomena peculiar to working hours.

The contrast between working hours and leisure time no longer has any meaning in our age, for, in the case of a number of social groups, free time is increasingly encroached on by compulsory activities (work, travel, administrative formalities, etc.). Research work and, consequently, animation, must carry its logical consequences into the sphere of work, and this obliges us to get away from the traditional ghetto, intentional or not, in which society tends to confine what are known as "purely cultural" activities.

This more open approach should enable the animateur to note the existence of a number of so-called animation activities (in the concrete meaning of the term) other than his own, which he will be able to pinpoint either as "counter-" or "anti-animation" (e.g: the oppressive influence of the mass media), or co-operative animation likely to back up and further his own work.

Research must deal not only with the subject under study, but also with the financial, technical and administrative resources, etc., available to the animateur, and it should consider whether these resources are commensurate with the needs identified.

ETHODS AND TECHNIQUES FOR DEVELOPING AND CARRYING OUT SOCIO-CULTURAL CTIVITY PROGRAMMES

First and foremost, we wish, in the interest of "cultural democracy", to endorse most emphatically the assertion by Mr. J. A. Simpson (1) that "animation does not rest on a belief that some forms of experience are, sub specie aeternitatis, better than others. It rests on the belief that freedom is better than confinement ...". Freedom of expression and experimentation must be secured for all age-groups in the community, and socio-cultural programmes must be co-ordinated or dovetailed with the official education system for children and adolescents and have the collaboration of parents and other adults. This directly concerns the whole of the life cycle and is vital to effecting changes in relations between the gnerations, social and professional groups and to strengthening the cohesion of the community.

The relations and interactions between participants in socio-cultural activities will certainly afford schoolteachers excellent opportunities for research and help promote new educational methods. In view of these benefits, member States should openly proclaim the interdependence of the school, other official programmes and the socio-cultural programmes and act accordingly.

As the index cards on the socio-cultural animation experiments could not all be circulated in time, we were unable to complete our assignment. However, we would emphasise the importance of the methodological conclusions reached both in the Rotterdam Symposium and at the Arc-et-Senans Colloquy on prospects for cultural development (2), although no particular structural or technical model can be proposed for the moment. Furthermore, we consider that, to enable socio-cultural programmes to be implemented, certain fundamental measures are required immediately, and we endorse the recommendations to this effect contained in the conclusions of one of the preparatory reports for the Symposium (3).

3.2.1 A substantial budget (e.g: a significant percentage of expenditure on education) must be granted by the public authorities for socio-cultural animation programmes which must be a great deal vaster, both in form and in content. This implies that the authorities will have to accept the risk of new demands and of controversy arising from the exercise of freedom. On the other hand, it will make it easier to identify the needs of the community and to satisfy those needs by more appropriate social action.

In the preparation of programmes, it is essential that there should be prior research into the opinions and needs of the whole community concerned.

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(1) Cf. Part I.

(2) "To replace democratisation of inherited or elitist culture by diversity of cultural expression founded in social pluralism."

(3) Doc. EES/Symposium 54.6, obtainable from the Division for Cultural Development, Council of Europe.

Official and voluntary bodies should collaborate closely in the establishment of programmes through teams grouping representatives from the various levels: e.g: ministerial, regional, local, at the centre concerned.

The programmes must provide for free access by the community to socio-cultural facilities, so that these will serve both as a means to give shape to incoherent demand and an instrument for the creation of new art forms.

Programmes should allow of constant adjustment in the light of practical experience, community experience and interaction, and shifting priorities.

3.2.2 Public authorities must include in their budget provision for the administrative staff and professional animateurs needed for the planning and execution of these programmes; voluntary work should be availed of only for reasons of quality, not because of financial necessity. To ensure that adequate staff is available in the event of an extension of activities as recommended, immediate steps should be taken, jointly with these selected organisations, to provide funds for the employment of such staff, in accordance with the principles described on the index cards.

3.2.3 The mass media agencies are indispensable to the work of socio-cultural animation: they are needed to furnish information on programmes under way and to provide the community with a means of making known its problems, needs and proposals for action. To this end, it is recommended:

- that the organisations controlling radio and television broadcasts be brought into the socio-cultural programme teams and so persuaded to issue information on these programmes regularly;

- that member States should make an effort to provide cable television services to permit the development of low-cost community television stations, on the lines of the system recently introduced in the United Kingdom.

Lastly, in research on structures for the application of socio-cultural animation methods, there is a constant need for information about current programmes. The Council of Europe is therefore urged to appoint a travelling committee to make a comparative report on work in progress.

The following aspects of socio-cultural animation should be emphasised:

- its functional interrelationship with the educational system;

- the vastness of its field of action and the need to operate through a variety of structures and techniques, inside or outside the centres, in the context of a general plan;

- the need for animateurs trained for community requirements, to be recruited from a wide range of professions and occupations, i.e: among teachers, artists, technicians,

etc., and others able to facilitate interaction with a view to a balanced and integrated community, comprising young and old, privileged and under-privileged;

- the need for the community to associate animateurs and users with the management of socio-cultural facilities.

3.3 EVALUATION OF EXPERIMENTS IN SOCIO-CULTURAL ANIMATION

3.3.1 The evaluation of results should be regarded as an integral part of the animation process in a programme for the study of socio-cultural animation.

3.3.2 Thus it is always desirable to secure the participation of all those concerned. Evaluation carried out exclusively by outside persons or authorities, described as experts, would be in contradiction with the aim of animation, which is cultural democracy. But we would refer, in this connection, to the final declaration of the Arc-et-Senans Colloquy on the prospects for cultural development (1). The contribution of outside persons is essential, however, to guarantee that this evaluation is part of the whole process.

3.3.3 Evaluation must be carried out constantly at all levels, and more particularly in the environment chosen for an animation programme and at the level of the national and regional authorities responsible for socio-cultural animation policies.

In addition to these recommendations, the Council of Europe should also be urged to develop the studies it has already begun on the matter, so as to ensure permanent information on animation trends and enable guidelines to be laid down at European level.

3.3.4 Evaluation should permit a new definition of aims and methods. Its permanent character implies flexibility of the procedures governing aid to animation from the public authorities. Policies could thus be quickly modified without being handicapped by rigid rules on subsidies or supervision.

This flexibility of rules should enable the public authorities and those concerned to consult together for the purpose of defining methods or altering programmes in process of implementation.

3.3.5 Evaluation is a community procedure which, without neglecting subjective choices, must be based as far as possible on objective data. Cultural administrators, animateurs and groups must be encouraged to make ever greater use of the "indicators" developed by the latest research. These make for a more thorough understanding of the results obtained, particularly through comparison with a psycho-social analysis of the initial situation. But evaluation must not be based exclusively on the mere addition of these indicative data.

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(1) "Immediate action is already required in order to create the conditions for a decentralised and pluralistic 'cultural democracy' in which the individual can play an active part."

3.3.6 Research on objective indicators must be developed, particularly in university centres. It should be carried out in the light of studies already made by the CCC concerning cultural accounts, cultural statistics of socio-cultural animation and the cultural development of towns. The guidelines which were laid down for those studies will be extremely useful for an analysis of the results of pilot experiments. It is too soon yet to lay down specific guidelines for this sector, applicable in all member States.

3.3.7 In any animation structure, the animateur must encourage all those responsible to carry out continuous evaluation. It is important to recognise that aspect of the animateur's function by providing him with continuous training comprising that subject and guaranteeing him the power to act with complete freedom.

Specialised university research workers must be associated with this task. This does not mean that evaluation should be left entirely to these scientific observers.

4. Conclusion: comments by Mr. Mencarelli, General Rapporteur

This text is intended merely to draw attention to the recommendations put forward by the Working Parties. My own reflections are merely concerned with showing the links between the points covered. The text comprises four headings: the need for socio-cultural animation; the correlation between the methodology of programming and the methodology of action; recommendations; conclusions.

(1) Need for socio-cultural animation

The Working Parties' reports show the fundamental need for socio-cultural animation. Although not ignoring the persistent difficulties which will have to be faced up to in animation experiments, they all state that socio-cultural animation is becoming an essential condition for the survival of contemporary society and the respect of human dignity.

Three important requirements follow from this:

(a) There must be closer co-ordination between experiments in socio-cultural animation and the education system.

(b) Animation must be able to preserve what, in the first report, is described as "authentic" and put an end to what is described as "artificial" (whether with the aid of "cultures" or of "sub-cultures").

(c) As a result of the close relationship between animation, participation and democratic life, (i) animation experiments should help promote the process of cultural democratisation and (ii) individuals and social groups should become aware of their cultural needs and take steps to satisfy them.

Opinions differ as regards item (a). Some would like animation to draw its strength from educational function of the school, while others feel that animation should revitalise the education system, now in the throes of a crisis. These divergencies of views were apparent from the first plenary session. Attention should be drawn in this regard to a distinction made in educational theory. There are two sides to education: "intentional education" which takes place in the educational "institutions" (the family, the school, etc.) and "functional education" i.e. that resulting automatically from social contacts, experience, cultural models, etc.

Clearly, "intentional education" is very much dependent on "functional education".

Many educationalists complain that their efforts are wasted or undermined because of bad education resulting from living conditions and social relations. This seems to me to imply that socio-cultural animation should define the conditions required for the success of "intentional education" at all levels. Although these two poles are fairly far apart at the moment, the building of the future clearly depends on their being brought closer together, decisively and irrevocably (which is why everyone urges that the school should broaden its horizons and become more closely integrated into society).

As regards point (b), it was agreed that animation should be an experiment in the liberation of individuals and social groups. Thus each individual's potentialities will acquire greater value thanks to the variety of motives, and the - conscious or unconscious - need for expression and creation which everyone experiences. Working Party No. 1 pointed out that the animateur must not become a "coloniser". Participants unanimously agreed from the outset that socio-cultural animation was never neutral.

As regards point (c), it was stressed that the individual must be enabled to join others so that nobody embarked upon disappointing and fruitless experiments.

Each of the three points just mentioned relate implicitly or explicitly to the principles governing animation, its aims, and its working hypotheses. The cultural, political and ideological pluralism which characterises the different types of society prevents the construction of universally applicable animation models. The participants recommended that the animateur should refrain from sterile criticism. Spontaneous innovative animation was regarded as positive even if it questioned the dominant culture.

(2) Correlation between the methodology of programming and the methodology of action

The general report stressed the close dependence between the methodology of programming (i.e. the criteria and measures which characterise political action) and the methodology of action (i.e. all the techniques and methods used by the animateur in his everyday work).

All the Working Parties emphasised the need for close collaboration between these two types of methodology in order to prevent the animateur from being forced into bitter isolation or from reaching for the stars. A double tendency was developing: on the one hand there were

calls for action by the public authorities and local bodies and, on the other, it was stressed that individuals and social groups must themselves be able to define the part the public and local authorities should play in animation, in accordance with the logic of democratic life. It was generally agreed, however, that socio-cultural animation needed legislative backing that would reflect and respect the tendencies referred to above. Attention was also drawn to the need for legislative action which was freely accepted rather than imposed and stimulative rather than normative.

(3) Recommendations

We consider that the Working Parties' recommendations can be classified according to whether they relate to the methodology of programming or to the methodology of action.

3.1 The methodology of programming applied by public local authorities.

There is an increasingly recognised need for laws, rules and standards that will contribute to satisfying the desire for creative activities. More and more importance is being attached also to the need for functional and efficient structures, adequate budgets and dedicated animateurs trained to work within social groups and rouse and sustain the energies they possess. Working Party No. 2 showed that programmes must not be academic, because they were expected to solve the problems and satisfy the characteristic aspirations of every social group.

In this respect, the recommendations of the Rotterdam Symposium (October 1970) are still valid. The Symposium to be held in Denmark should study in depth problems connected with the training of animateurs. It should be noted, however, that Working Party No. 2 was in favour of co-operation at all levels and also expected a great deal from voluntary animateurs.

3.2 Methodology of action, i.e. the criteria and methods used by animateurs in their work.

Here it can be said that the Working Parties' reports deal in great detail with and analyse the methodology revealed by the analysis of the experiments described in the index cards attached to the monographs on the trends in socio-cultural animation in the different member States of the Council of Europe.

The broad lines are as follows:

(a) the animateur must start his work with as objective a knowledge as possible of the needs, motives and aspirations of the different social groups;

(b) socio-cultural animation programmes must not be academic or imposed from outside, but capable of directly satisfying individuals' needs, motivations and aspirations as they appear in reality;

(c) a constant check must be kept to ensure that programmes are achieving the aims set.

In their analysis of these factors, the Working Parties reached the following conclusions and made the following proposals:

Working Party No. 1 which studied point (a) by analysing the notions of "culture", "needs" and "animation", showed that the experimental approach which must be adopted by every animateur was all the more effective in that it enabled him to interpret the situations he encountered more accurately. But that did not mean that the research necessary to establish the requirements of social groups and individuals should be carried out in "laboratory conditions". As the Working Party itself pointed out, it should not be forgotten that research into peoples' needs and motivations is an integral part of the animation process, so that research and animation are not two different things which have been juxtaposed, but successive, or rather simultaneous stages in a general process, the spirit of which has been defined.

Enquiries, objective research, etc. are therefore useful in so far as they help the animateur to identify conscious or unconscious needs awaiting satisfaction. The Working Party rightly drew attention to the need for the animateur to study man as a whole, in all his educational potential.

Working Party No. 2 reached a number of conclusions concerning the drawing up and implementation of programmes. It also felt that programmes should be the result of broad based collaboration in order to prevent their being founded on purely subjective data. They must be able to really transform situations. They must give shape to animation methods and a new and fuller significance to experiments, and avoid pointless questions. But they must also admit of constant adaptation to cope with difficulties and of correction when necessary (this is the "feed-back" referred to in the third Working Party's report).

It was also stressed that the mass media should be used according to the requirements of the programmes and with the participation of all concerned. It was urged that the concept of standard or vogue programmes should be discarded since these produced no results.

Working Party No. 1 stressed the need to satisfy the true requirements of individuals and social groups; Working Party No. 2 recommended that functional programmes be defined and implemented. Working Party No. 3 confirmed the significance of evaluation in the process of socio-cultural animation: it should be regarded as an integral part of socio-cultural animation. This was not extrinsic evaluation, but a process which must have its origins in the social groups themselves, thanks to the critical participation of those concerned in animation experiments. The usefulness of objective data and the participation of experts in evaluation was not denied. But the important thing was that those concerned with animation (national, regional, local authorities and the groups themselves, etc.) should be able to establish whether the operations being carried out were really directed towards the aims defined.

And although it was true that evaluation was a process which made it possible to assess social progress, it could also, to some extent, act as a real "indicator", as certain Council

of Europe research projects had shown. The Working Party rightly recommended that the nature of these "objective" indicators should subsequently be investigated with the help of university research.

(4) Conclusions

The Working Parties reports set out the philosophy of animation methods. We may therefore conclude that animation is now assuming a more definite form. It does not set out to manipulate social groups or individuals, but constantly endeavours to clarify the relationships between individuals and social groups and between these and society. The ultimate aim is that social changes should not be passively accepted but actively promoted and consciously guided towards objectives which take the freedom of the human personality and of individuals fully into account.

Some participants did not conceal the fact that animation was an instrument which could be used by the "establishment". The general conviction, however, was that the animateur should as far as possible encourage involvement and help the individual to live in society without inhibitions and to find happiness in his relations with his fellow men.

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